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A Sure and convenient Machine for drawing Silhouettes.

From Lavater.



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E S S A Y S
on

PHYSIOGNOMY;

calculated to extend

The Knowledge and the Love of Mankind.

Written by

The Rev. **JOHN CASPAR LAVATER,**

Citizen of Zürich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

illustrated by

Several Hundred Engravings,

accurately

Copied from the Originals.

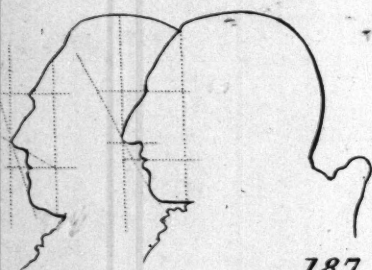


VOLUME III

L O N D O N :

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1797.



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LECTURE XVIII.

SILHOUETTES CONTINUED.

L.

SILHOUETTES OF TWO JUDICIOUS MEN.—*See the Plate.*

HERE are the silhouettes of two judicious men, of eminent talents, who, notwithstanding the extreme difference of their features, are united by ties of the most tender friendship.

The lines by which I have marked their profiles, render this difference the more striking, and will serve to determine it.

This example demonstrates, that the most perfect harmony of sentiment may subsist between persons whose physionomy and character are different, but not heterogeneous. I would ascribe to the first face a greater degree of penetration and ingenuity, to the second more sense and goodness. To form a judgment of these two men from the forehead, I would say that the first leads, and that the second suffers himself to be led. The one is firm and

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B b

resolute ;

resolute; the other docile and complaisant. The former, with a delicate sense of honour, is hurried on by his vivacity; the latter always follows the bent of an upright and gentle character. The first ought to be on his guard against impetuosity and precipitation; the second, against an excess of pliability and indolence.

Forgive me, generous Pair, if I have taken the liberty thus publicly to characterize you. Though separated from you, I must ever love you; this sentiment is your due, on account of the friendship which unites you. Be pleased to accept the homage which my heart thus cheerfully yields.

SILHOUETTE OF A YOUTH OF THE MOST HAPPY ORGANISATION.—*See the Plate.*

I subjoin the imperfect, but speaking silhouette of a youth of the most happy organisation.

To dignity of sentiment there are here united great vivacity of spirit and superior talents. You cannot help supposing the eye of an eagle in connection with such a profile; but without allowing any thing to supposition, and notwithstanding the beautiful forehead is concealed by the hair, we see at once that this is not an ordinary personage. We are under the necessity of expecting great things from him. If he disappoint that expectation, farewell to physiognomy.

M.

PROFILES OF FOUR FEMALES.—*See the Plate.*

With the originals of these four profiles I am not acquainted; but I maintain that not one of them is entirely true, not one is drawn

drawn with perfect accuracy. However, they possess a sufficient degree of exactness to furnish matter for speculation.

First of all, mark the gradation of forms; the first is the straightest, the fourth the most curved.

Fig. 1. Goodness, taste, and dignity, in the highest degree: more judgment than penetration. It is evident that no one of the other three faces expresses so much force and sensibility. I should be tempted to call this *goodness personified*.

Fig. 2, and fig. 3, equally express characters full of goodness, being affectionate and amiable, less sublime indeed than fig. 1, but perhaps more ingenuous, especially fig. 3. The forehead of fig. 2, cannot possibly be accurately taken. A line so straight, a fall so rapid, is not natural; and, least of all, in a face so full of sweetness.

The profile of fig. 4, may possibly be that of the most sensible and the most ingenious of the four persons before us; but if I must admit this nose, which undoubtedly indicates a penetrating genius, the designer must have failed in hitting the transition from the forehead to the nose.

If I were permitted to choose, I would form my taste with the first; I would take the second for my disciple; the third should train me to virtue; the fourth should be my counsellor, and her advice I would receive and follow with filial deference.

SILHOUETTE OF A WOMAN OF TALENTS.—*See the Plate.*

The opposite silhouette presents a woman of talents, very happily organized, possessed of dignity, penetration, and wisdom, and who is not far below the point of greatness. *Who is not far below it!* And wherefore? Because she has too much vivacity, too

much irritability, too little calmness; *and a perfect and steady calmness of mind is essential to unmixed greatness.* The character possesses energy sufficient for the acquisition of this mental calm; but to acquire it would call for repeated efforts, which were unnecessary, had the tranquillity been natural. In this last case, it would have more innate greatness: in its present state, it has more virtue, or moral merit.

N.

G. 3T.—*See the Plate.*

Here I present you with a man arrived at maturity, and a very promising youth.

In filhouettes of the whole figure, though the effect of the light always injures the clearness and accuracy of the profile, it will however, without hesitation, be admitted, that the principal figure has a character of wisdom, and that the young man discovers hopeful dispositions: the attitudes apart, if you will, which are not entirely destitute of signification. Both physiognomies are full of soul, of vivacity and resolution.

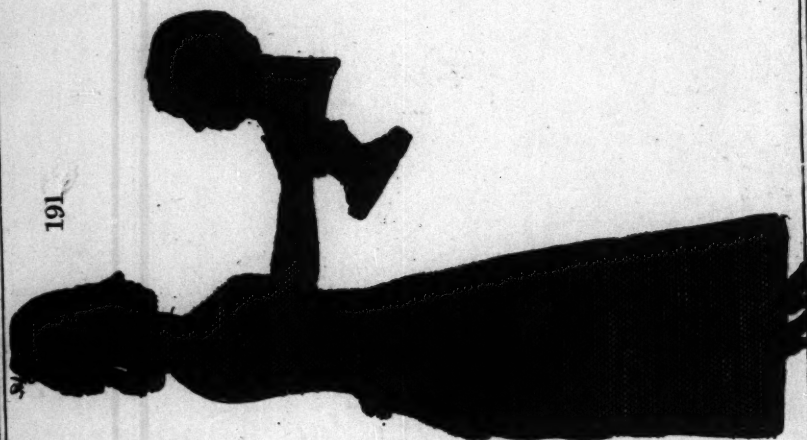
The filhouette of the grown man is much inferior to the object which it represents; it is impossible, notwithstanding, to overlook in it a character of originality and greatness. This character is visible in the contour and position of the forehead, as also in the contour of the nose and mouth. But the transition from the forehead to the nose weakens, in some measure, this expression of greatness; this trait is not natural.

I discover in the youth an energy which is as yet concealed and repressed, but capable of breaking out into violent passion. Frank and intrepid, with a disposition to gaiety, he will have to combat with caprice and obstinacy. Nevertheless, I love him with all my soul, though I have never seen him, and know nothing him.

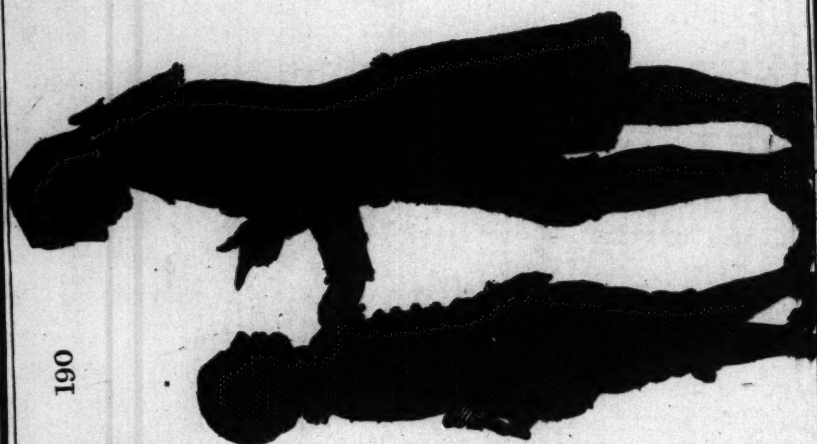
In



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In his attachments he will, if I am not mistaken, have less tenderness and expansion of heart, than vivacity and steadiness.

O.

MADAME DE. ST.—*See the Plate.*

This is the mother, holding, as I think, the bust of the youth presented at full length in the preceding Plate; or otherwise this bust is that of his brother: the hind-head differs, at least, a little from the former design; or, in other words, it has a little more delicacy. The forehead, the nose, and the mouth, in other respects, preserve the same character, excepting indeed that in the bust the traits are more marked and precise, particularly those about the chin.

To Connoisseurs I leave it to form a judgment of the female figure. It appears to me, taken all together, one of the most noble, and almost that of a superior being. What is so rarely to be found, I discover in it—much harmony in the whole.

The manner in which she holds the bust, the attitude of the figure in general, and the profile in itself, all indicate—I speak with confidence, though the original I know only by name—I say, all indicate exquisite sense, superior courage, resolution and firmness.

This face seems to promise, with certainty, a quality rarely to be found in men, and still more rarely in women—the art of listening calmly and with interest; an art which includes so large a field, which renders a man so estimable in the view both of his heart and understanding.

The highest encomium that can be paid to any one, is to say,
'That he listens calmly, with interest, and without affectation.'

P.

SILHOUETTES OF TWO WOMEN OF VERY SUPERIOR MERIT.

See the Plate.

Opposite are two women of very superior merit, and of a character extremely different, but not incompatible. The one shines in the commerce of the great world; the other is one of the learned, and an ingenious thinker.

After this distinction, I am confident, every observer, with the smallest degree of attention, will be able to trace the character of these two silhouettes. He will have less occasion to hesitate, if I further say, that the one is sedate, and the other restless: the one views objects in gross, the other in detail: the one decides promptly, the other weighs and examines: the one possesses most dignity, the other greater penetration: the one is frank and docile, the other reserved and positive.

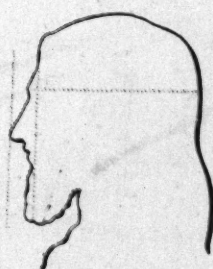
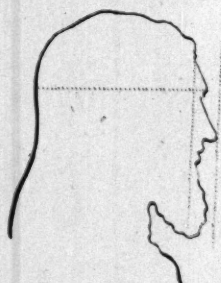
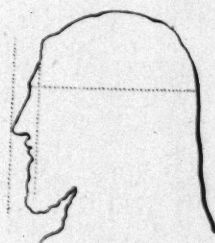
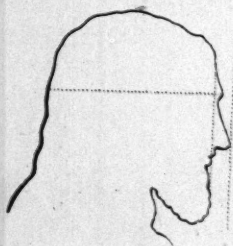
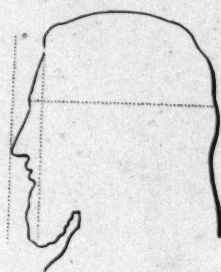
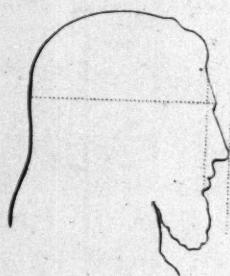
Reader, a single glance is sufficient in order to form this judgment: pronounce for thyself.

Here I feel myself constrained to advance a truth, which, I trust, will not give offence to any one. Indeed a truth, which falls upon every individual of a species, cannot possibly give offence. It is the following:

Judgment, in all the force of that term, *the exact analysis of the individual sense and import of words, considered as arbitrary signs of ideas*—Of this, women are scarcely capable. The reasonableness, and sentiment of truth, Nature has assigned as their portion. Not that I would, however, refuse this judgment properly so called, to all women in general. The rule admits of exceptions; but they are very few. The profile of fig. 2. is one of them: it merits this distinction from the contour and position of the forehead.



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P

Q.

SIX SILHOUETTES OF CHRIST.—*See the Plates.*

In the opposite Plates are six profiles, which were drawn at different times, after a bust intended to represent our blessed Saviour. On examining them separately, and afterwards comparing them with one another, they will furnish matter for some interesting observations. They all have an air of uneasiness and chagrin, an expression of indifference bordering on weakness,

There is not one of these silhouettes but what bears a certain impress of greatness; and yet not one of them, in reality, deserves to be called great. That which makes them appear such, is the nose; and, with respect to this part, fig. 1, 2, 5, 6, are much superior to the others; that feature in fig. 3, and fig. 4, having nothing distinguished. Of the foreheads, fig. 3, is least so; it may even pass for harsh. Fig. 4, is not much better.

After them come fig. 2, and fig. 6. But fig. 1, has much more dignity, and is in harmony with the contour of the nose; fig. 5, approaches nearest to true greatness.

The mouths are all too fleshy, which gives them an indolent, embarrassed, and ungraceful air. This decision I pronounce particularly on fig. 3, 5, and 6; but I would except, at least to a certain degree, fig. 2 and 4, which, without having a character of dignity, present however nothing ordinary. Fig. 2, possesses most harmony in the combined whole.

Between these long noses and narrow foreheads there is much disproportion. No one, in general, of these heads is worthy of being deemed an ideal representation of Jesus Christ.

If

If antiquity had transmitted to us an exact profile of the divine Jesus, how dear would that image be to my heart ! Every thing would I sacrifice to get possession of it ; it should be to me the most august and most sacred of monuments. I should discover in his celestial features the testimony of those truths which he left behind Him. I should trace in them the whole character of his Gospel ; and this proof would speak more home to my mind than the most faithful versions, nay more than the original manuscripts themselves.

R.

PROFILES OF FOUR HEADS.—*See the Plate.*

Fig. 1. Beyond a doubt, this profile is that of a man of ingenuity, goodness, and generosity, who unites, in an assemblage rarely to be found, judgment to sensibility, and a poetical talent to metaphysical genius. Seldom does it happen that so much taste is joined to such knowledge, such goodness of heart to so much penetration.

I allow that the silhouette is not faultless, and that it might have presented these qualities with more truth and precision ; but, on the other hand, we clearly discover these qualities in the *principal form*, where they appear to advantage, or rather in a decided manner. A forehead so clear and sloping backward, the almost imperceptible fall of that nose, those lips gently closed, that prominent chin, and the beautiful harmony of the whole ; these are signs by which characters such as this may be manifested.

Fig. 2. With this profile, whose too oval form has something very singular, I am not acquainted. If it presents nothing great, it announces at least a thinker endowed with superior talents, but whose phlegmatic and sanguine temperament is not greatly susceptible of passion.

Fig.



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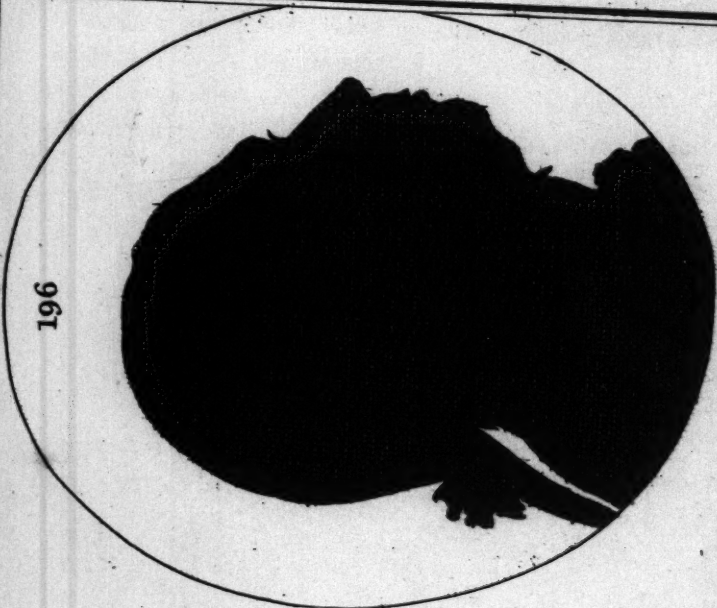


Fig. 3. The forehead, the nose, and the hind-head, denote a degree of good sense which rises to penetration. In this silhouette you find clearness and a methodical spirit; but for ingenuity and elegance, you must not look.

The head of fig. 4, is also unknown to me, and has much the appearance of a caricature; but, for that, it is not less the head of a man of profound understanding, who thinks for himself, and to whom search after truth is a matter of necessity: a character reserved, firm and manly, to which I would allow, perhaps, more depth than to the other three profiles of this plate, and clearness of apprehension inferior only to fig. 1.

S.

SILHOUETTE OF THE PRECEDING PORTRAIT, No. 1.

See the Plate.

This is another striking example how much more true and expressive the silhouette is than the portrait; even had this one, to a certain point, the merit of resemblance. This face is the same with fig. 1, of the preceding plate.

Undoubtedly, here the presence of the eye produces a very great effect: it evidently announces a judgment sound and luminous. Who does not discover in that open look a mind pure and candid?

You conceive an equal affection for the forehead; beyond doubt it is not that of an ordinary man. Every thinking head will grant this one its esteem, and will be happy to associate with it,

But after that, compare the two faces in whole, and you will presently discover in the silhouette, advantages which disappear in the portrait. In my opinion, the shade possesses much more dignity and gentleness, calmness and harmony. On the contrary,

the portrait conveys, with a degree of harshness, the exterior contour from the tip of the nose down to the chin; in it, the nose indicates much more sensuality; the cavity near the root of the nose in the shaded portrait is not strong enough to become the characteristic sign of penetration; and, on the other hand, this hollow is too strongly marked to express the poetic imagination of the original; imagination which I can clearly trace in the silhouette, especially in the outline extending from the bone of the eye half way down the nose. Besides, the form of the face is a little too much upon the oval, or over-stretched, in the portrait: it is less so in the silhouette, and from this very circumstance the latter has greatly the superiority over the former.

I pretend not to say, however, that this silhouette is a masterpiece. It appears to me, for example, that the eye-brow ought not to have been omitted: that trait alone would greatly contribute to the truth of the profile, and draw out, still more, that sagacity of which it presents an expression so natural. I conclude with observing, that the jaw has a character of sensibility not very remote from effeminacy.

T.

PROFILE OF A MAGNANIMOUS MAN.—*See the Plate.*

The moment I cast my eye on this profile, I would declare, There is the face of a prince; and I would found this judgment simply on the silhouette, though perhaps it be not perfectly accurate. Nothing here announces the cit; and, if I can depend on my individual sentiment, this physiognomy is one of those which may be pronounced to be 'marked by the finger of God.' In it I discover magnanimity, dignity and courage; a high degree of resolution; the singular talent of profoundly concealing what it is proper to disguise, and of unreservedly communicating what ought to be known: a talent of such difficult combination, and yet so necessary to persons in an exalted station.

Farther.



FREDERICK THE II^D KING OF PRUSSIA

Farther. I discover also consummate prudence, equally exempt from distrust and inquietude; and, without ever looking at the eye, I read in the contour of the forehead and nose only, a look not to be deceived, firm, imposing, which pierces through every disguise, unmasks the cheat, makes the traitor tremble, but at the same time inspires the good man with confidence.

The contour of the forehead is altogether extraordinary; it pre-figures the greatest and most glorious enterprizes. The design of the mouth is somewhat harsh; nevertheless, however, it conveys an expression of candour, goodness, and courage.

V.

FREDERIC II. KING OF PRUSSIA, ON HORSEBACK.

See the Plate.

I have purposely introduced, in the different Lectures on Silhouettes, a variety of engraved portraits and profiles. They will serve to confirm my assertion, apparently so paradoxical, and yet so true, 'That an exact silhouette says more than the portrait, unless the latter be a very perfect likeness.'

Here is a tolerably accurate resemblance, at least it passes for such, of one of the greatest of kings; of that prince, 'whom,' to use the expression of the German poet, 'every nation would wish to have for a king, and every king ought to take for a model.'

Eighteen years have elapsed since I had the felicity to behold this prince, the terror and admiration of Europe. With what eager impatience did I expect the instant of his approach? I was acquainted with an infinite number of portraits of him, which all presented themselves to my mind, and kept it in suspense. At last he appeared; and his presence dissipated all the images which floated in my brain, and every ideal representation disappeared

like a star before the sun. How different was this great man from the person I had put in his place, how feebly had they represented him ! How different even from the portrait before us, which, however, is the best likeness we have of him !

I had, at that time, no idea of the science of physiognomies ; but never can I forget the trembling emotion with which I was seized, at sight of this august personage. I saw him such as he is represented in this print, as far as the art of the graver, and the imagination of the designer, have been able to approach the original, and convey an idea of it in a size so diminutive. It is not thus that artists, unskilled in physiognomy, have hitherto painted him. They have introduced into their portraits a kind of *beauty* and *greatness*—the mere work of their own fancy.

Frederick had no need of any advantage of figure to extort this acknowledgment, ‘ That, from his first existing lineaments, Nature designed him for a great man ; to exercise sovereign sway over nations.’

Of all the physiognomies which I have examined, there is not a single one which bears so strongly, as this does, the impress of its high destiny. All the envious (but a king is too exalted to have any but kings for his rivals), I say, all the envious, all the enemies of physiognomy must pronounce at sight of this prince, ‘ There is ‘ a sublime character, a hero !’ or, whether they say so or not, they will feel it.

I speak as yet only of the principal form of the face ; and though an essential part of it be concealed by the hat, you may, however, easily conjecture what it is, from the profile of the nose. What may not be prefaged from such a bony system !

All who have seen the king of Prussia have been struck with his look ; they cannot refrain from speaking of it. ‘ His large ‘ eyes dart the most piercing looks, but tempered with clemency,’ says the poet Gleim. ‘ His eyes,’ says Lichtenberg, ‘ announce the great man ; and his traits the monarch.’ I have considered that eye at a very small distance ; I have observed it at leisure:
More

More firm than brilliant, it rather penetrates than dazzles. The print gives it with sufficient accuracy, though liable to certain restrictions. In the original the white appears more, and the black is consequently smaller; but, for this reason, more concentrated. Such a form does not promise an ordinary look. But I have not caught this boasted look in its focus, if I may be allowed the expression.

But the look apart—let the physiognomist be blindfolded, and only permitted to draw his finger lightly from the summit of the forehead to the extremity of the nose; let this proof be applied to nine thousand nine hundred and ninety-nine faces; let the face of Frederick be the ten thousandth; and the physiognomist will exclaim in the admiration of respect, ‘This man was
‘destined to the throne! He is born to astonish the universe!
‘Great actions are as necessary to his existence as the air which
‘he breathes! Stimulated by his genius, he feels the superiority
‘of his powers; and this feeling changes into impatience against
‘mankind, because he no where finds his equal; because those
‘who approach nearest to his greatness, can never, however, fully
‘reach it.’

The forehead announces this impatience against the human race; I say, the forehead, which forms almost a straight and continued line with the nose, and must, therefore, communicate the expression of it to the cheeks and lips. The king's face is much wrinkled, and intersected by small veins: every thing in it suggests the idea of vast enterprises, and of designs crossing each other.

An exact silhouette of this personage, who stands alone in this class, would present to the eye but a small trace of the impatience which I ascribe to him.

You remark in the original, and partly also in this print, a singular contrast: at once the tranquillity and repose of a great soul, filled with a sentiment of its own superiority; and the restlessness and discontent of that superior man, looking in vain for an equal with whom he might contend. Hence it comes to pass, that they who hit not this contrast, form such different judgments of our hero.

hero. To some, his phyfionomy is as a calm and ferene firmament, the prefage of fine weather; while it appears to others a cloudy and lowering fky, loaded with thunder and tempeft.

The attitude is by no means that of a gallant warrior. The weight of years and actions, of fchemes and cares, feem to lie heavy on his foulders. The ftature appears, I think, a little above nature, and its length forms a contraft with the clofe traits of the face.

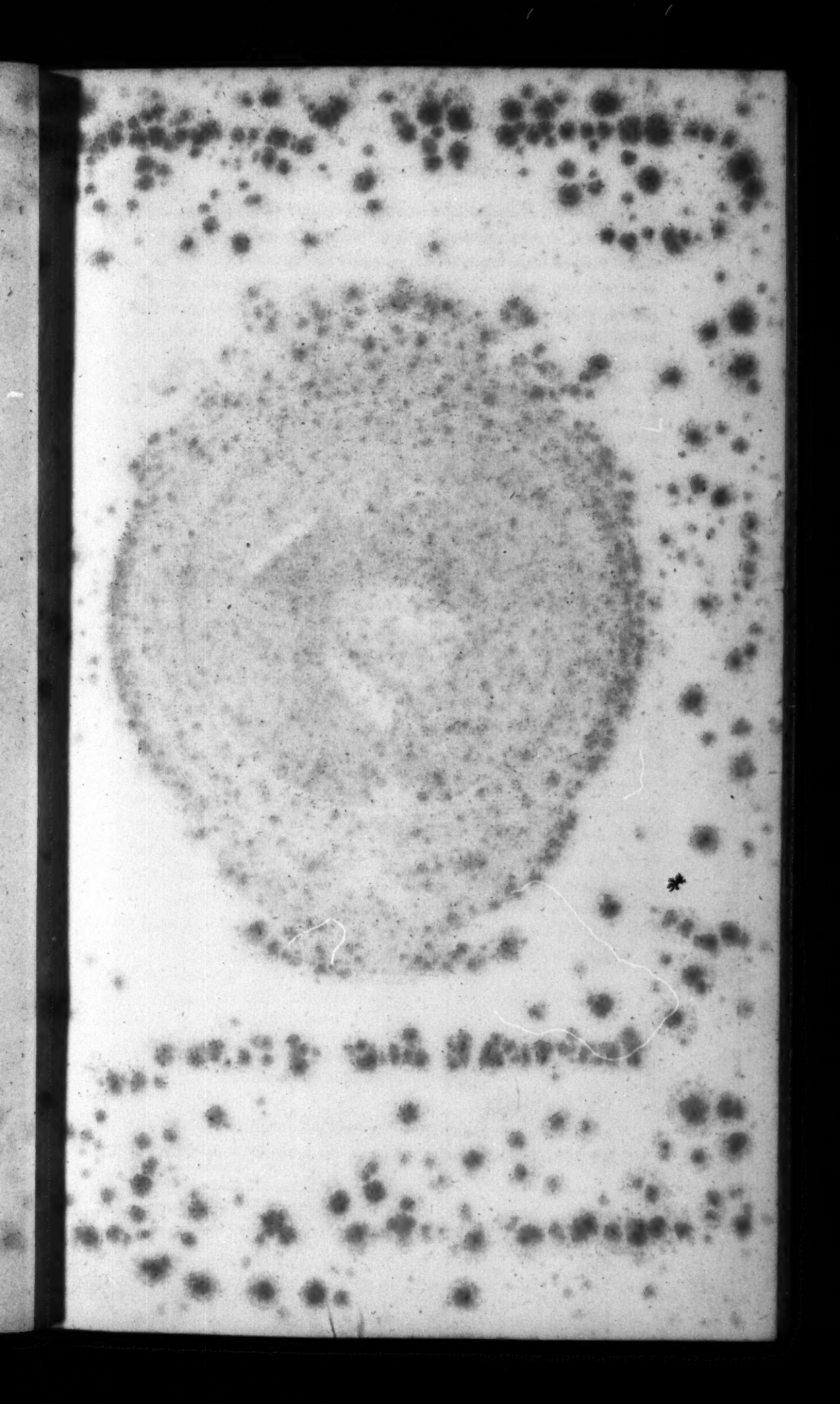
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I fhall here add to this fketcb, fo feeble and imperfect, the authorities of two ingenious authors:

‘ Every great man has a look peculiar to himfelf, and which cannot be imitated. This mark, which Nature has imprinted on his face, is fuperior to every advantage of figure, and transforms a Socrates into a handsome man. Whoever has received this diftinctive mark, feels indeed that he is invested with it; but is ignorant of its feat, which is infinitely various.’ (This is a fact, yet I have almoft always found this mark in the contour of the eye-lid, between the eye-brows, or near the root of the nofe. It is in this laft place that it diftinctly appears in our hero.) ‘ Sovereigns have alfo their characteristic trait; but it is common to them all: for it may be affirmed that they all have a refemblance. The eminence of their dignity is expreffed on the countenance.’ Du Mariage, p. 131. German edition.

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‘ A new light has iffued from the centre in which he refides, and has diffufed itfelf over the reft of Europe. In the art of
war,





Frederick II King of Prussia.

From Lavater.

' war, and of government; in matters of religion, and in legisla-
 ' tion; as protector of the muses, and in private life, he, Frederick,
 ' ever will be a model to kings. What good has he not done
 ' during the course of his glorious reign! It is from the elevation
 ' of his throne that we have seen the radiance proceed which il-
 ' lumines and enlivens the sciences. He it is who has established
 ' the spirit of philosophy and toleration. He has banished oriental
 ' pomp, luxury and excess, which were formerly considered as
 ' necessary to the splendour of courts; he has aimed a mortal
 ' blow at ignorance, blind zeal and superstition; he has intro-
 ' duced into every department œconomy and order, activity and
 ' exactness. How deeply indebted to him are the fine arts? His
 ' age has assumed his character, and this age is his most honourable
 ' panegyric. But while he admires so many wonders, the pro-
 ' duce of a vast genius, the friend of humanity, the philosopher
 ' will still be constrained to breathe a sigh over the imperfection
 ' and instability attached to all human things. He will not be
 ' able to conceal from himself that the progress of the mind ener-
 ' vates courage at the same time; that œconomy may be pushed
 ' too far; that philosophy has frequently given birth to incredu-
 ' lity, that unbounded toleration gives encouragement to a teme-
 ' rity in reasoning and looseness of morals, which may produce
 ' dangerous consequences to future generations. In a word, he
 ' will recollect that with the Romans, a rage for war and conquest
 ' prepared at a distance the fall of empire. Other times, other
 ' circumstances may lead to other effects. The equilibrium of
 ' Europe may be shaken, the balance will rise or fall: but to what
 ' side will it lean? This is concealed from our eyes; this is
 ' known only to Him by whom the destiny of Nations is weighed.'
 Herder.

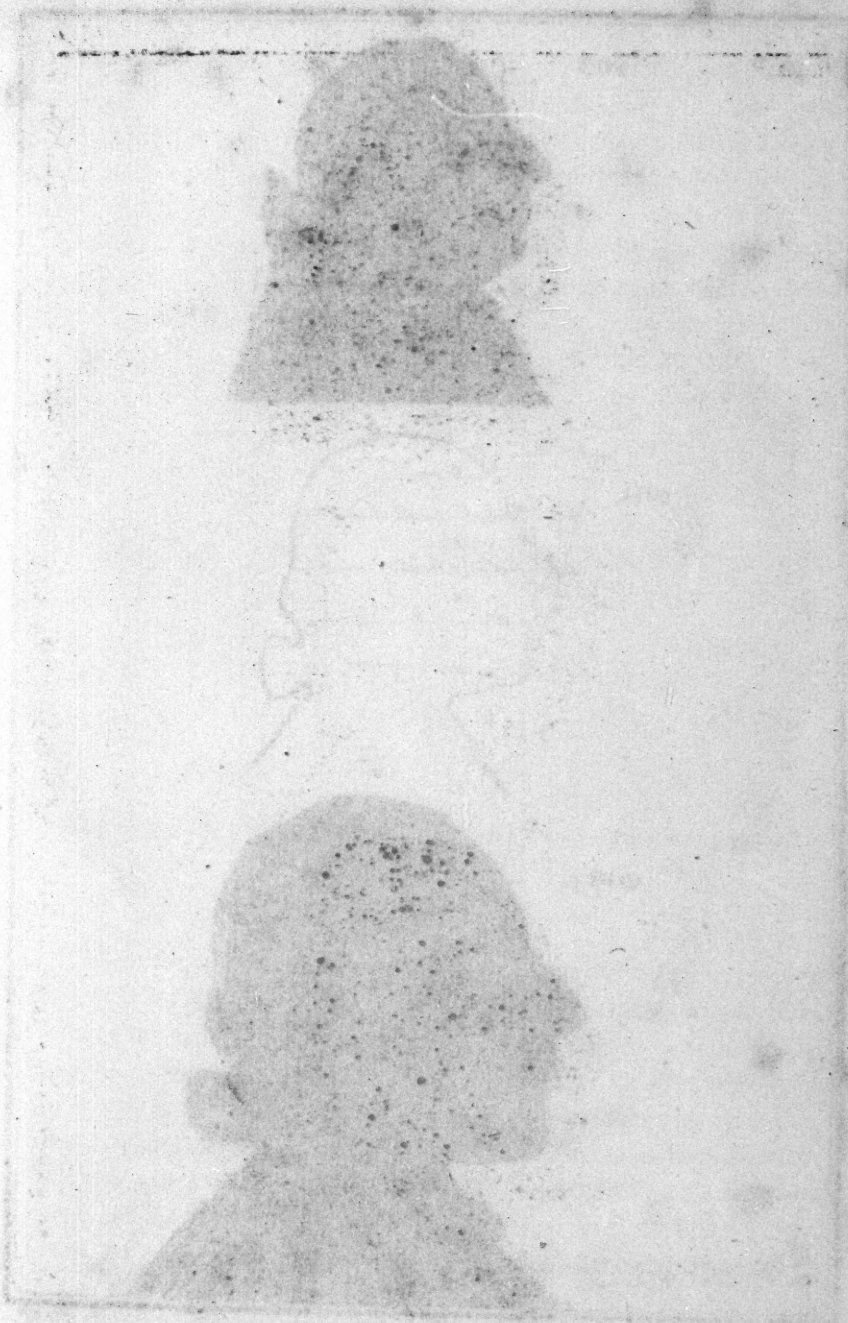
X.

PROFILE OF FREDERICK II. KING OF PRUSSIA, SOMEWHAT
 ENLARGED.—*See the Plate.*

I shall conclude this Lecture by presenting my readers, in the
 opposite Plate, with the same face somewhat enlarged, and no one

can

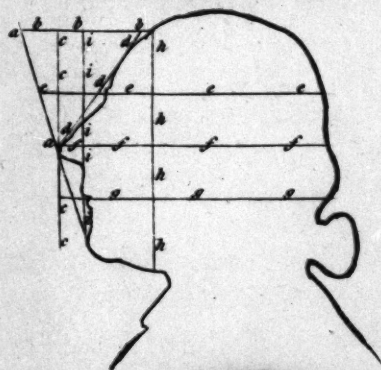
can mistake it. The likeness is obvious whether from comparison with so many other portraits of the king which have much less resemblance, or because a head so characteristic cannot be entirely mistaken for another, particularly when the usual appendages are added. However, compare this with the profile which closes the following article, and you will discover how much it loses, and will be convinced that I am not merely hazarding a bold assertion, when I declare, 'That an exact silhouette better depicts the moral & character than a portrait, which is only a half likeness.'



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LECTURE XIX.

SILHOUETTES CONTINUED.

Y.

SILHOUETTE OF A MAN FULL OF TRUTH AND EXPRESSION;

See the Plate.

THIS filhouette, I imagine, has not been drawn from nature, but cut from idea: yet is so full of truth and expression, that it bids defiance to the most obstinate and incredulous antagonist of our science. Compared with a hundred thousand, this filhouette will always preserve the distinguished, the altogether singular character of him whom it represents. Most solemnly I declare, that as often as I look at it, and at the very moment I am writing, I am penetrated with a veneration such as I should feel at sight of an inhabitant of a superior world. I dare not pronounce aloud all I think, or rather all I feel. What harmony, what unity, what justness of relation in the whole! What force of expression, what energy in the nose singly, or, if you will, only in its almost imperceptible elevation, which has been entirely neglected in the pre-

ceding Plate, and which always possesses, however, an astonishing significancy.

Every thing here announces a mind which sees, which decides, which produces, which wills and acts with rapidity of lightning; every thing indicates a genius ever victorious of itself, a man accustomed to give the law to others, but who receives it from no one. Who dares say to him, 'What dost thou?' His will is not to be shaken; he knows he is able to perform what it were impossible for millions of men to achieve; and this character is expressed by the truly original arch formed by the contour of the face.

From the opposite profile, detach the angle which results from the lines a and b; apply it to a thousand other silhouettes; and find its equal, if you can.

With all the respect, however, due to a personage so exalted, and to a monarch so glorious, I must not disguise it; from inspecting the traits of his face, indulgence and moderation appear in him rather *acquired virtues*, than a *natural disposition*.

Z.

PROFILE WITH SUBDIVIDING LINES.—See the Plate.

I repeat once more—In order to prosecute with advantage the study of physiognomy, it is necessary to begin with silhouettes. For this purpose, make choice of such as are very exact; intersect them by several horizontal, perpendicular and oblique lines; then look for the relations of these lines; and, after a very few essays carefully made, you will advance with the pace of a giant.

I am going to submit to this kind of proof the opposite profile, to which I shall more than once recur. Let me first examine it by means of the subdividing lines:

In

In the first place, observe the deviation of the line *a a a* from the parallelism of the perpendicular lines *i i i* and *h h h*.

Secondly, remark the angle which the line *d d d* forms with the line *a a a*, particularly with the lower section.

Thirdly, observe the characteristic triangle composed of the lines *d d d*, *f f f* and *h h h*; and pay particular attention to the length and the proportion of the two sides of the right angle *h—e*, which determines the position of the forehead.

Fourthly, consider the distance of the horizontal line *e e e e* from that which runs through the point of the nose *f f f f*; and lastly, the distance of this last line from that which passes through the middle point of the mouth *g g g*.

Analyze thus profiles which differ most from each other, and you will be astonished to see to what a point of exactness Nature is always faithful, always true, and always regular.

It will be sufficient to detach the irregular four sided figure which fixes the extremities of the out-line from the root of the hair, in order to simplify the operation. Apply afterwards, supposing you however to be acquainted with the original of this profile, I say, apply this four-sided figure to a profile of the same size, but of a character entirely opposite; and, on comparing the perpendicular line *h h h* with the same height of the hair of the forehead, you will find the most astonishing contrarieties and contrasts. Your astonishment will increase if you repeat this experiment on the profile of a known character, equidistant from the two preceding.

The experiment will be rendered still more easy and more simple, if you confine it to the triangle which determines the height of the profiles (*d d d*, *f f f*, *h h h*). You will see, and with difficulty be persuaded, how many things the difference alone of the three sides of this triangle expresses.

A A.

PORTRAIT OF JOHN CASPAR LAVATER.—*See the Plate.*

This is the same silhouette enlarged, and drawn with greater truth; and though, after all, it be not strictly accurate, it is, however, more so than all the portraits which ever were, or ever will be, drawn of this face. The copy will never be either liable to be totally mistaken, nor a perfect likeness.

I could say a great deal about it, such as we see it here; but I prefer characterising the original by a few touches.

Of an organisation infinitely delicate (variable and irritable to an excess), he composes a whole the most singular, and whose parts are strangely contrasted. A child may lead him, and yet the united powers of a hundred thousand men could not move him. He will grant all you wish to obtain of him, or he will grant nothing: for this reason, he is tenderly beloved by some, and mortally hated by others. With a character like his, he must necessarily pass, sometimes for the weakest of beings, sometimes for a person of inflexible obstinacy; and he is neither the one nor the other. Every thing wounds and irritates his extreme sensibility; the least weight oppresses him, but his natural elasticity prevents his being crushed by the greatest. As an effect of this disposition, he gives way the first moment to the most violent transports; and the moment after, at least upon the most trifling reflection, he becomes calm and gentle. This same disposition renders him patient and always contented; while it likewise puts him in a condition promptly to receive, and as promptly to give back strong impressions. What he attempts to learn, he either learns at once, or he never will. He is fond of metaphysical speculations, and has not capacity sufficient to comprehend the simplest piece of mechanism. His mind employs itself with abstract and complex ideas; he rejects all that is obscure or confused, and pursues analysis

lysis up to first principles. His memory is, at once, one of the happiest, and one of the weakest. After thrice running over a discourse of an hour long, which he himself has written or dictated, he shall be able to repeat it word for word with all the interest and warmth which the subject demands; and when he has finished, you might venture to wager that he does not so much as remember the text. He is able to recite at great length; and of twenty proper names he is hardly capable of retaining a single one. What he has once attentively made his own, will never more escape him. He has something of a poetical talent. His imagination, it is said, is wild and extravagant, prodigiously eccentric, and of consequence greatly decried, and with an appearance of reason. It is true, that left to itself it would run into excess, and take too high a flight: but it is under the dominion of two severe guardians which never leave it for a moment, or which, at least, never entirely lose sight of it; and these guardians are *good sense* and an *honest heart*.

The man in question passes for *crafty*, and he is only *inconsiderate*, because he has his heart at his lips. He has been accused of a disposition to intrigue; and he protests, that if ever he thought himself guilty of the smallest artifice, or of the least ambiguity in his actions, he has always been the first to accuse himself and to acknowledge his fault.

Very seldom will you see so much activity united to so much tranquillity, so much natural vivacity to so much moderation. It is absolutely impossible to prevent his pursuing and carrying through an enterprize in which he has seriously engaged; but, on the other hand, he blindly submits to the determinations of Providence, and regards every thing that comes to pass as an effect of the divine will. He is incapable of committing an act of injustice, or of persisting in error; never will he be guilty of premeditated offence, nor of prosecuting sentiments of revenge. He is timid to excess, and possesses a courage that rises to intrepidity. If, unfortunately, he has committed a fault, either from imprudence or credulity, he will frankly confess it, even in public. Credulity has ever been his great failing—a failing of which it is impossible to cure him. Let twenty persons deceive him one after another, he will not, however, believe the twenty-first *capable* of deceiving him;

him; but the man who has once imposed on him, loses credit with him for ever. The impressions he has received are not to be effaced. In his youth his want of eloquence was almost proverbial, and now he is followed as an orator.

Again I repeat it, what he does not catch immediately, he never will understand by dint of study. Nothing he possesses is *acquired*; every thing is, in some sense, *given* him. Every thing with him is *intuition*, and what has taken possession of his mind, never leaves him more: in all points of view he examines every object; weighs it, lays it up, and identifies it with himself. He rejects every idea which he cannot harmonize with those he has already received. The eternal blessedness of the righteous, and the slightest shade of a silhouette, walk hand in hand in his soul. He refers all to one and the same end, and finds that great end every where. He is solid, with a decided disposition to levity: with his religious sentiments he blends a gentle melancholy. His extreme sensibility discomposes not his natural serenity; and his good-humour rarely leaves him half a day together. He loves, without ever having been in love; he has never hitherto lost a single friend. His fundamental character continually brings him back to the grand precepts he has laid down as the rule of his own conduct, and of which he has formed to himself the following code;

‘ Be that which thou art. Let nothing be great, or little in
‘ thine eyes. Be faithful in the smallest things. Fix thy atten-
‘ tion on what thou art doing, as if that were the only thing thou
‘ hadst to do. He who has acted well at the moment, has per-
‘ formed a good action for all eternity. Simplify objects, whe-
‘ ther in acting, or in enjoying, or even in suffering. Confine
‘ thy attention to the present moment, to that which is nearest and
‘ most pressing. Acknowledge the wise Creator in all things, in
‘ the starry heavens, as in a grain of sand. Render to every one
‘ his due. Give thy heart to him who governs all. Be
‘ just and exact in the minutest details. Live in hope. Learn to
‘ wait with patience. Learn to enjoy every thing, and to forego
‘ every thing.’

I shall

I shall now pronounce judgment on the silhouette, from itself, and as if I knew nothing of the original.

A poetic character, much sentiment, and still more sensibility, good-nature carried even to imprudence.—These are what can hardly be refused to this profile.

The poetic expression, or, in other words, a fertile imagination, joined to a quick and delicate feeling, is to be found particularly in the contour and position of the forehead, and more particularly still in the almost imperceptible arch of that ferret nose.

By contours gently rounded, the good-nature is depicted in every part of the face, without any thing acutely angular. The same character appears still more distinctly in that advancing lip—a trait common to all young children.

The long interval between the nose and the mouth is the indication of want of prudence, and of precipitation.

The inferior contour, from the under lip to the extremity of the chin, point out the man of application, and the friend of order.

This part of the drawing is not perfectly accurate ; for the under lip is too strongly marked, and the hollow above the chin ought to retire something more, though very little : but such as we see them here, these traits announce in the original a fixed character, a correctness of intellect, which neglects not the most trifling details ; though, on the other hand, the expression which they produce is weakened, nay totally enervated, by the lengthening of this whole section of the face, and of that which is adjoining to the nose.

The whole face expresses a happy self-dereliction : he skims along without effort : he breathes at his ease : he has a jocund air :
he

he is on the watch. But I acknowledge that it would be a matter of infinite difficulty to collect these different characters into one single definition.

Without knowing the original, and to form a judgment of the filhouette from the total absence of strait lines and acute angles, and from the lengthened traits of the middle part of the face, I would affirm, with perfect conviction of being right, 'That I perceive in it great strength of imagination; feeling rapid and lively, but which preserves not the first impressions for any considerable length of time; a clear understanding, engaged in the pursuit of knowledge, and attached to analysis rather than to profound research; more judgment than reason; great calmness, with much activity, and facility in proportion. This man, I would farther observe, is not formed for the profession of arms, nor for the labours of the cabinet. A mere nothing oppresses him. Leave him to act with perfect freedom; he is already but too heavily loaded. His imagination and his sensibility transform a grain of sand into a mountain; but thanks to his natural elasticity, he is frequently not more oppressed by the weight of a mountain than of a grain of sand.'

B B.

When the features are in the least relaxed by Nature, art usually presents them much more relaxed in her imitations; in like manner also, what Nature has compressed, Art compresses still more. Art almost always adds or retrenches; very rarely does she observe the dimensions and proportions which Nature has prescribed.

The opposite print is a proof of this. It presents the image of the person whose character I have just traced, and whose filhouette has now passed under review. You have already guessed the truth; it is the Author of this Work.

The

The sketch of his character, drawn by himself, is nearly in the condition of his portrait: it has its merits and defects; I mean they are both exact in several respects, and in others far from being so. Indeed the original is easily distinguishable, but the resemblance is by no means perfect. The portrait is drawn more than in profile: it presents the face turned a little outward, and consequently admits not of an exact comparison with the silhouette.

It announces more wisdom and penetration. Why? Because the angle below the nose is more obtuse. On the other hand, you find in this design much less poetic expression, because the under part of the face projects not so much as in the silhouette.

Here the whole expresses rather the tranquillity of the mind, than its activity. The nostril denotes sensibility and moderate desires. The jaw gives not the vivacity of the character with sufficient force. Gentle and tender affection is depicted in the eye and mouth.

C C.

SAME PORTRAIT, VARIED.—*See the Plate.*

This is the same portrait presenting three fourths of the face; its identity is discernible in each trait separately, but scarcely so in the whole taken together.

The immoderate length of the under part destroys all the proportions. The principal form is quite deranged. The upper part of the head, and particularly the right side of the forehead, is not in harmony with the position of the nose; the eyes are not enough fore-shortened. That excepted, this attitude and this manner of drawing would be infinitely characteristic for physiognomy.

The nose is more masculine, but it has less delicacy. The mouth has more precision: you observe in it a great expression of goodness, but it is too childish. The bone of the eye is better marked here, while the surface of the forehead is defective in point of truth. Every thing in this face is violently strained. The eye is rather haggard, than the attentive eye of an observer: with such a look, one has rather the air of pursuing visions, than of searching after realities.

Though this print, in other respects, announces in the original less spirit than the preceding; though you perceive in it a tint of coldness, and even insipidity, it promises nevertheless a character gentle and peaceful, who wishes no ill to any one, who is subject neither to caprice nor violent transport—in short, a character rather formed for receiving than for giving impulse.

However, this portrait, in general, has not the same manners, the same taste, nor the same originality with the first.

To portrait painters this comparison may serve as a useful lesson; as they, for the most part, endeavour to give every feature apart with strict fidelity, without greatly troubling themselves about the effect which the whole is to produce.

Such painters may be compared to those authors who, in order to delineate a moral character, copy some traits of it with much correctness, and afterwards compose a whole in which it is impossible to discover the original.

I shall shortly resume this subject, and treat it in detail, in the Lectures on Portraits.

D D.

PROFILE OF HOMER.—*See the Plate.*

This profile, whether it be authentic or not, is, nevertheless, most powerfully significant: it proclaims a creative mind, fertile in
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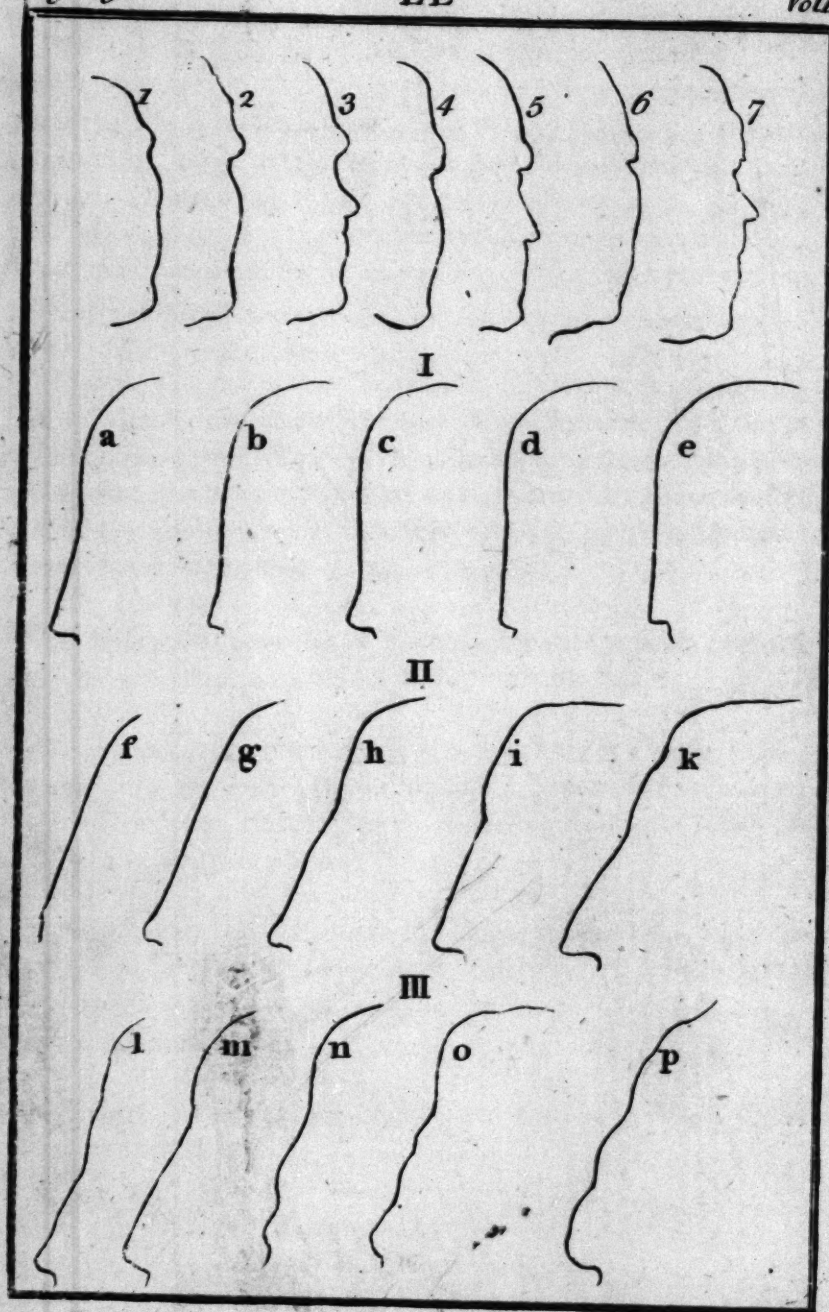
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in invention, and filled with the noble images which it scatters abroad with such unbounded profusion.

This may be discovered in the contour of the nose, and in the upper lip, suspended over the lower, without touching it. Nothing can be more characteristic, more decisive, than the whole of this upper lip: it indicates intense application and exquisite taste.

The cavity between the nose and the forehead contains as much poetic expression as the arch of that nose, which seems formed for delicate sensations.

The forehead is a treasure of observations and experiments; and, lastly, the chin projecting thus, seems to affix the seal to the totality of the character.

E E.

CONTOURS OF FACES IN VARIOUS POSITIONS.—*See the Plate.*

A simple fragment of outline, the bare delineation of the face turned a little aside, explains at once a multitude of particulars.

It would afford me much pleasure to elucidate this new assertion, and to support it by incontrovertible proofs, if I had not partly done this by the multitude of examples already produced, and if the copiousness of the subjects which remain to be treated, permitted me to enlarge on this particular.

The arch of the forehead, the contour of the bone of the eye, and its transition to the cheek bone, are all of them traits whose truth is obvious.

The fragments of fig. 1, 2, 3, present contours of the face turned less or more aside. All the three belong to the same head;

E e 2

and

and it is the head of a man of genius, who acts not always with the moderation of the sage.

The contours of fig. 4 and 5, have been detached from the profile of a very sensible young man, who possesses great talents for drawing, and that happy correctness of eye, which is so necessary to success in works of art.

The contours of fig. 6 and 7, are those of another young man of great ability, of great application to the study of his art, and very correct in his designs.

LECTURE XX.

ON THE CONTOURS OF THE FOREHEAD.

THE opposite Plates are designed to demonstrate the importance of the form of the scull and forehead, and, consequently, of the exterior contours of the profile, considered in themselves.

A.

FIFTEEN OUTLINES OF FOREHEADS.—*See the Plates.*

Almost all these foreheads are irregular.

PLATE I.

The first five on Plate I. are less so than the others, because they are at the same time the most simple of all. They may be placed in the number of perpendicular foreheads, though they all deviate somewhat from a regular plumb-line. Nature rejects continued perpendiculars. Never does she subject an entire body to them; and

and this line, which is no where found fixed, has been reserved only to mark the fall of it. The contour *e* therefore is the most extraordinary, as being the most perpendicular, and yet you discover in it several deviations.

Were it possible there should exist a contour of the forehead perfectly perpendicular and drawn by rule, I am convinced, that, with such a forehead, a man would be incapable of forming a single reasonable idea.

All the five foreheads of Plate I. belong to the same class. One would be tempted to denominate them *scrutinizing foreheads*; at least, there can be nothing more *anti-poetic*. Their pace is calm and slow, grave and sure: they turn aside neither to the right hand nor to the left; every thing belonging to the province of imagination is foreign to them; they do all according to weight and measure; they reduce all to rule and compass. *b* is the weakest, *e* the most thoughtful.

PLATE II.

The slope of these constitutes their irregularity. They possess an imagination ardent, violent, impetuous; and, excepting *i*, they announce so many capricious fools, given to a thousand absurdities. *k*, will singularize himself still more than the rest.

PLATE III.

Here are some which compose a medley of every kind of irregularity. Throughout life, and in spite of every exertion, such men will never produce any thing but extravagance and folly.

All the foreheads of this plate in general bear the impress of caprice in their excessive height; and this defect would be sufficient to render them irregular.

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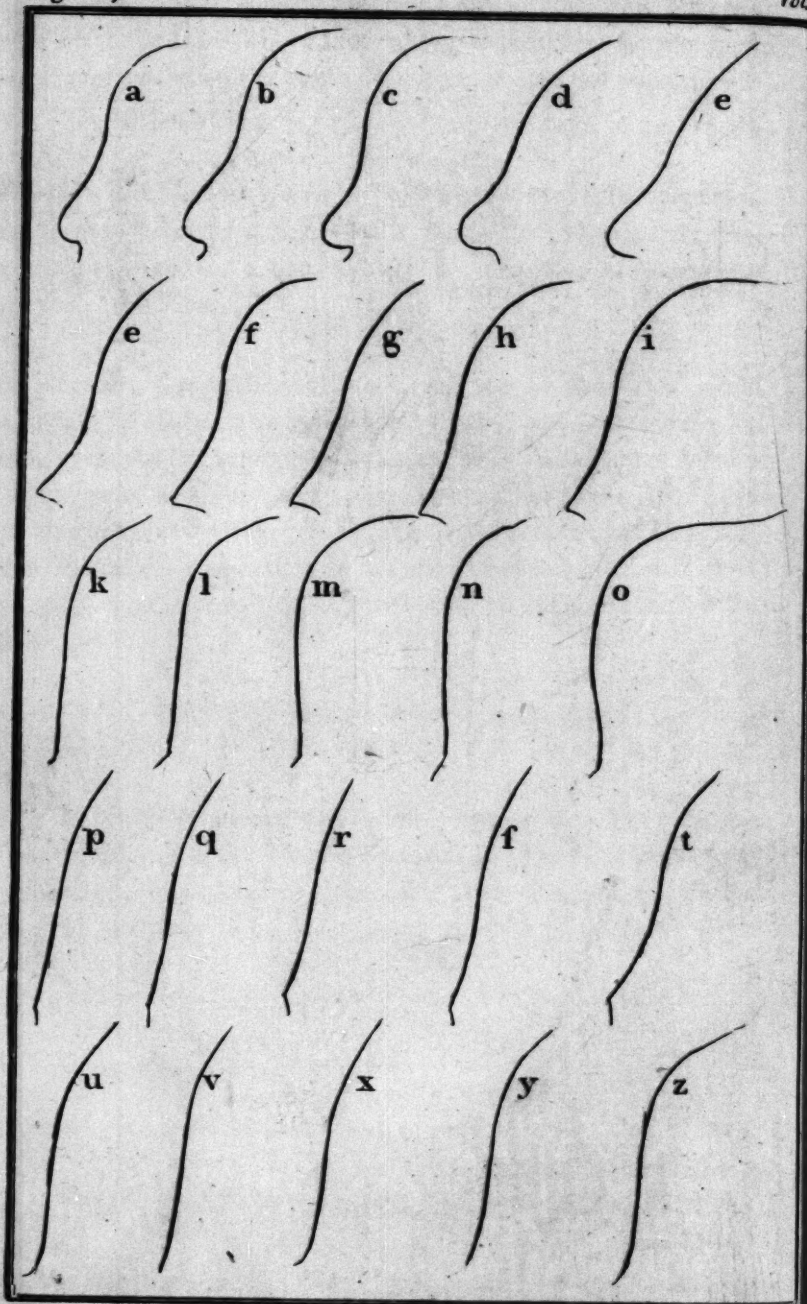
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B.

TWENTY-FIVE OUTLINES OF FOREHEADS.—*See the Plates.*

Not one among these twenty-five contours of foreheads is entirely regular. *a* is more so than the others, and would be altogether so, if the lower protuberance rose a little higher, and thereby the concavity in the middle were rendered not quite so long. Nevertheless, it is possible, that this may be the forehead of a very honest man, and a valuable member of society; but with respect to the rest, they have either no existence in Nature, or they suppose brainless heads, or, lastly, they are decided fools and idiots.

The designs to which I refer are positive to the last degree.

Let any person take the trouble to trace accurately human foreheads from the shade, to reduce them to the same size, and compare them with these. After having made this experiment, let the reader produce me a single forehead like one of these, that belongs to a wise, reasonable, and judicious man, and I will acknowledge that I have misled him.

The foreheads *a—e* are not yet totally desperate; but the want of proportion between the frontal sinus and the middle and upper part, will for ever prevent these heads from becoming entirely sensible. *b* and *c* especially will be less so than the others.

In the second row *e—i* I see fools only, and they are so, because the frontal sinus terminates in a point. Were it not for this point, *g, h, i*, might possibly have sense to a certain degree.

The character of stupidity, in the subjects of the three following rows, proceeds from this, that the line which extends to the end of the nose admits, in no sense, of a regular progression.

In

In all the foreheads of the fourth and fifth rows, this defect is particularly striking.

Nature forms neither contours nor lines whose progression is not possible, coherent, natural, and homogeneous.

LECTURE XXI.

OF THE ART OF PORTRAIT PAINTING.

PORTRAIT painting is the most natural, the most noble, and the most useful of all the arts. At the same time, it is the most difficult; notwithstanding it may appear easy, I say, it is difficult, and so it ought to be.

Love was the inventor of this heavenly art. Without love it is reduced to nothing; and yet, where are the lovers who study it?

The greatest part of our work, and of the science which it teaches, being founded on this art, it is proper to say a few words respecting it, as I proceed.

This, however, can only be in a cursory manner; for this subject, treated at full length, would alone furnish a very voluminous work, equally new and interesting. Such a work, for the honour of humanity and the art, will, I hope, one day make its appearance. But it is not from a Painter I expect it, let his ability be ever so great; it belongs to the Physionomist to engage in this undertaking;

taking; but he must be a judicious physiognomist, a man of taste, and an observer, and, together with this, the friend and confidant of a great portrait-painter.

Sulzer, that philosopher whose taste is so exquisite, who considered the art of portrait-painting as nearly connected with the interest of humanity—Sulzer, in his ‘Theory of the Fine Arts,’ has furnished us with many excellent remarks on this head under the word **PORTRAIT**; but the extent of it permitted him not to exhaust a subject so copious in the separate article of a Dictionary.

On this art, let any person take the trouble to meditate seriously, and he will discover that it is sufficient to employ all the faculties intuitive and active of the human mind. Never can it be thoroughly investigated: it is impossible to carry it to the utmost degree of perfection.

I shall endeavour to point out some of the principal difficulties which present themselves in this branch of painting, and shall distinguish those which may be surmounted, from such as appear to me insurmountable. It is of importance to the artist and the observer to be perfectly acquainted with both.

What is the Art of Portrait Painting?—It is the representation of a real individual, or of a part of his body only; it is the reproduction of our image; it is the art of presenting, on the first glance of the eye, the form of man, by traits, which it would be impossible to convey by words.

Goethius has somewhere declared, ‘That the presence of man, that his face, his physiognomy, is the best text of all that can be said about him.’ If you allow this to be true, and nothing, I think, can be more certain, of what high importance must be the art of portrait painting?

‘Of all the objects of human knowledge,’ observes Mr. Sulzer, ‘is there one more interesting, than the soul endowed with thought and sentiment? It is likewise beyond a doubt, then, that the

' the form of man, without taking into the account the marvellous-
' nefs of its construction, is the most interesting of all visible
' objects.'

Were the portrait-painter sensible of this truth; did he feel its importance; were it so familiar to his mind, that he had no need of effort to give it a full impressi^on; were he filled with respect for the master-piece of the sovereign artist; were this sentiment as natural to him as that of his own existence; how great and noble would he think his art! The human face would be to him as sacred as the text of the sacred writings ought to be to the translator. He would be anxiously careful not to alter the work of God, as so many unfaithful interpreters have altered his word.

Our indignation is justly excited against the bungling translator who disfigures an excellent original, and who fails to convey the spirit of his author. With respect to the art of which we are speaking, the same thing holds good. The soul is painted on the face; it must be perceived, in order to be transmitted to the canvas: and he, who is incapable of catching this expressi^on, never will become a portrait painter.

' Every well painted portrait is an interesting picture, because it
' brings us acquainted with the soul and character of a particular
' individual. In it we see him think, feel, reason. We discern
' in it the peculiar character of his propensities, of his affections,
' of his passions; in short, the good and the bad qualities of his
' heart and mind. In this respect, indeed, the portrait is even still
' more expressive than Nature, in which nothing is permanent,
' where every thing is only a rapid succession of movements infi-
' nitely varied; rarely does Nature present the human face in a
' light so advantageous as a skilful painter can procure for it.'

Were it possible to fix in Nature every momentaneous action, if there existed in it points of rest, it would be undoubtedly easier to observe after Nature, than after the Portrait. But as the case supposed cannot possibly exist, men being too much inclined to withdraw from the critical eye of the observer, it appears to me evident,

that an excellent portrait is in effect (in order to arrive at the knowledge of mankind) of greater use than Nature, who only shews herself at intervals.

‘ In order to assign to this art the distinguished rank which it ought to occupy in painting, nothing further need be said. Its place is immediately by the side of history; and even this last borrows from her sister part of her lustre; for *expression*, which is the soul of history painting, will be so much the more natural and energetic, as the painter has paid more attention to bestow on his characters physiognomies borrowed from real life. A collection of good portraits then, is a noble resource for the history-painter, as it facilitates to him the study of expression.’

Where is the history-painter who knows how to represent real characters, who knows to give illusion to his art? It is usually but too visible that he has been copying copies; and even supposing his works to be the fruit of his imagination, we find in them, after all, only *portraits in fashion*, frequently chosen from among our contemporaries, or, at most, our progenitors.

This being laid down, let us now examine some of the difficulties which the portrait-painter may flatter himself with the hope of conquering, in the exercise of his art.

Perhaps the frankness with which I shall explain my ideas may give offence: I hope not; for, I am sure, it is not my wish to give the smallest umbrage. I only wish to instruct, and to lend some assistance to an art, which is the imitation of the works of the all-wise Creator. It is my ardent wish to contribute to its progress; and, pray, can I do this without boldly pointing out its imperfections and faults?

Most portrait-painters are deficient in the philosophical study of man; that is, an exact, precise, and, at the same time, general knowledge of his being. This is also the great fault which offends me in almost all their works.

Let

Let a painter of insects have acquired all possible skill in the art of design, he will, nevertheless, paint insects very indifferently, unless he have a thorough knowledge of their structure and their qualities, in the combined whole, and the parts in detail.

Also, in like manner, the portrait-painter may be an excellent copier (a degree of talent, however, more uncommon than the best connoisseurs in the art of design sometimes imagine), he will, notwithstanding, produce bad portraits; unless he has studied with the greatest attention the structure, the proportion, the connexion, the play of all the gross and delicate parts of the human body, as far as they have a decided influence on the exterior; unless he has a profound knowledge of the organisation of every separate member of the body, and of every part of the face. I consider this accurate and extensive knowledge as absolutely necessary to the portrait painter; and yet, I am constrained to declare, that hitherto I have not met with a single one possessed of it.

Notwithstanding all I have advanced on this subject, I confess myself very far from possessing a complete theory of the more subtle, the specific traits of each sense, of each member, and of each part of the face. This theory so essential, so indispensable, I daily perceive, is universally neglected or unknown; and, what is still more aggravating, it is rejected by the most eminent painters.

In a great number of persons accidentally assembled, take those who have the least resemblance; separately examine them; and you will see, for instance, that, independent of differences the most clearly marked, every ear, every mouth, has flexions, angles and traits, which are common to all individuals, or at least to the greater part. These traits will be sometimes stronger or weaker, more acute or more obtuse; but you will find them in every man who is not a monster, or, at least, whose conformation in that particular trait is not faulty.

To what purpose then the knowledge of the greater proportions of the body and of the face! a knowledge which, after all, has not

not been profoundly investigated, and which most assuredly very much needs to be rectified. (A painter, who is a physiognomist, will one day confirm this decision: mean-while I subscribe it at my own risk.) I say, what purpose is served by the knowledge of the greater proportions, if we neglect to study the subtle and delicate traits, which are quite as true, universal, precise and significant? It serves no purpose whatever; and, in this respect, the progress made is so trifling, that I defy the ablest painter, after having drawn a thousand portraits, to give us only a tolerably exact theory of the mouth. I do not speak of the interior structure of the mouth, but merely of its form, as far as it relates to the art, as far as the painter might, and ought to have studied it, without exacting of him an anatomical knowledge of the interior parts.

Unhappily the same observation applies to every science, to every art, from theology down to the simplest mechanic employment. The ancient track is servilely pursued; we do nothing but repeat and imitate; seldom or never do we penetrate to the source, thence to set out afresh, without paying any regard to received prejudices. Thus we perpetually fall back into the same mistakes, and never get disentangled from the trammels of our own weaving.

Run over whole volumes of the best portraits, executed by the greatest masters, and examine the mouth only (I have done it, and therefore I speak with perfect knowledge of the case); but first study the *general traits* of that part, in the new born infant, in the youth, in the man, in the aged person; when you have found these traits, compare them with the works of art, and you will be obliged to acknowledge that most painters, I had almost said all of them, are deficient in knowledge with respect to the *general theory of the mouth*. Seldom do they hit this general character; or if they do, it is by chance. Every thing, however, depends upon it. Is detail, are characteristic traits, any thing else than so many shades of the general expression? The eyes, the eye brows, the nose, and all the other parts of the face, meet with no better treatment than the mouth; in all of them the same faults occur. However, as the parts of the face have a relation to one another; and as this relation is general, notwithstanding all the diversity of faces, in like manner also there is a relation between the smallest traits of every
separate

separate part of the face. The relation of these separate parts is infinitely varied; and the shades of the particular traits of each part are altogether as various, notwithstanding their general resemblance.

Without an exact knowledge of the relation which is ever to be found between the parts of the face, between the eyes and mouth for instance, it will be by mere chance, and a very great chance indeed, if the painter succeed in marking these relations in his compositions.

It will be merely by chance, the greatest chance, if a single one of these last is well designed, without an exact knowledge of the integral parts, which constitute the principal divisions of the face.

These reflections should engage the artist carefully to study Nature, if he means to reach excellency in his art.

I would, however, by no means advise him to neglect the works of great masters: they undoubtedly merit his regard; but no consideration of them, no diffidence of opinion respecting his own ability, should prevent his seeing for himself, and keep him from observing Nature in great and in little, as if no one had studied her before him, or were to do it after him.

Young artist, without this attention, your glory will blaze and disappear like a meteor, and your reputation spring only from the ignorance of the age in which you live.

Most portrait-painters, even those of the greatest ability, as well as most physionomists, imagine they have performed wonders when they express the character of the passions, in the moveable and muscular parts of the face. They pay no attention, they ridicule you, if you tell them that the solid parts, independent of the motion of the fleshy, are the real basis of drawing and painting. In vain do you adduce proofs of it; in vain do you lavish good advice upon them; for, after all, they will pursue their own track, and that with an obstinacy that would weary out the patience of angels.

Till

Till judicious measures are taken to carry to perfection the art of portrait-painting ; till the principles of it are fixed by a physiognomical society, or an academy of painters who are really physiognomists, we must advance with the pace of a tortoise in the career of that science of which I am treating, whereas it were easy to proceed in it with the speed of a giant. One of the principal obstacles opposed to the progress of this science, is the astonishing state of imperfection in which the art of portrait-painting still continues.

Sometimes the eye or the hand of the painter is in fault ; sometimes it lies with the person who sits to him ; and sometimes both are to blame. The former sees not that which is, or is incapable of drawing what he sees ; the latter is perpetually changing his situation. But supposing the object perfectly immoveable ; supposing even that the attentive eye and dexterous hand of the painter left us nothing to wish, another, and an insurmountable difficulty, still presents itself—it is the following : That every attitude, every momentaneous situation of the body, is forced and ceases to be natural, when it is continued for any time together.

What I have just advanced is nothing compared to the important observations which still remain. This field, as far as I know, has never hitherto been cleared for cultivation. Sulzer himself has only thrown a glance on it as he passed by, and the form of his work hardly permitted him to do more. The largest volume would perhaps be insufficient for the full discussion of a subject so copious. It would be necessary to take a review of the most celebrated portrait-painters, and to form a judgment of their works ; it would be necessary to lay down the principles of the art. Lastly, the young artist has need of precise rules, considering the infinite variety of faces, and at the same time their astonishing uniformity ; and it would be necessary to ascertain these rules.

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It is impossible it should be entirely accurate, even supposing it to have a certain degree of resemblance. The form of the face is wholly destitute of proportion. The upper and middle parts are lengthened too much; the under is too short. That strongly marked nose is not in harmony with the delicacy and softness of the mouth and chin. The relation, which should have appeared, of the forehead to the nose, has not been preserved; the most disgusting disproportions every where present themselves, even in the very outlines. These eye-brows, these eyes piercing and full of fire, demanded a forehead drawn with more precision, contours softer and more undulatory. The whole of this part has been shamefully neglected.

Notwithstanding the faults which disfigure this head, we still discover in it the character of a great genius, the man of taste who thinks ingeniously, who has cultivated his mind, and enriched it with useful knowledge. On the other hand, you are tempted, without the imputation of being too severe, to ascribe to this physiognomy a degree of caprice, of impetuosity, of coldness, and perhaps of hardness of heart.

I have already given it as my opinion, that warmth and indifference are by no means incompatible in the same character; if ever this mixture was strikingly apparent, it is in this face.

B.

MENGES.—*See the Plate.*

Menges, painted by himself, and engraved after a very exact drawing by Seidelmann. This manner is rather that of a painter than of a physiognomist.

The slanting of the mouth cannot possibly be correct. This excepted, the combination of the form and features produces a just harmony.

LECTURE XXII.

PORTRAITS.

IN order to facilitate the observations of the physionomist, it was of importance for me to know in what attitudes, and in what points of light it is necessary to exhibit a portrait.

The following are the attempts which I have collected in this way, and which, by their diversity, may assist in deciding the question.

The reader, in walking over this long gallery, will, I flatter myself, accompany me with infinite pleasure and attention.

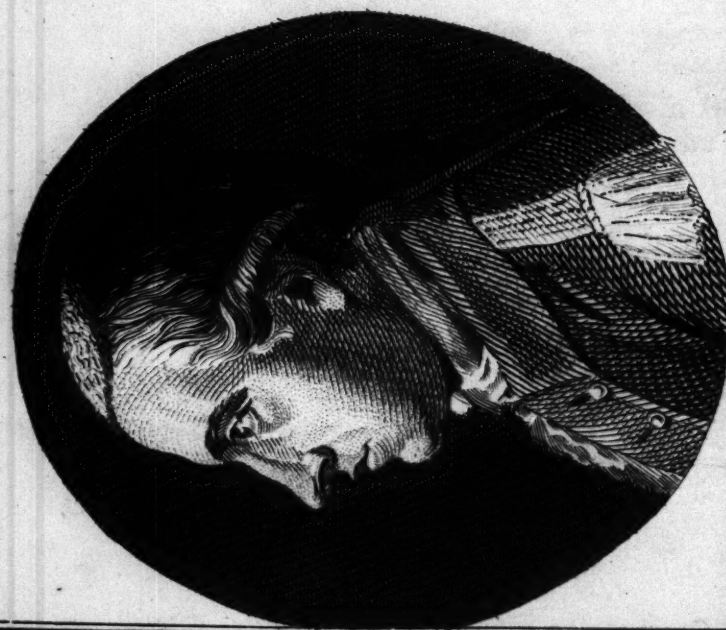
A.

WINKELMANN.—*See the Plate.*

I shall begin with Winkelmann; or, in other words, with the image intended to represent him.

It





harmony, and characterizes a thinker endowed with taste and wisdom, a lover of the beautiful, accurate without pedantry, easy without carrying liberty to excess.

The forehead covers great stores of knowledge, collected and cultivated with much attention: it is a luminous dome, where every thing gives a distinct and melodious sound. The eye shines with a brightness uniformly the same: it emits not a sparkling but a steady fire; the look is rather accurate than penetrating. That plump and open nose announces exquisite taste, and seems formed to relish beauties which strike the senses; but the mouth, were it drawn even with more precision and truth, would always preserve a slight tint of austerity and indifference.

The whole face taken together, and in particular the eye-brows, bear the impress of greatness and dignity.

All these expressions, at least I think so, are given in a very superior manner in a bust of Mengs, which is at Carlsruh in the possession of Mr. D'Edelsheim, his friend, and a sincere promoter of the fine arts.

The bust is of a character still more serious than the portrait which I am examining: it answers perfectly to the precision and freedom which distinguish all the works of Mengs, and especially those of the drawings which I have seen in the collection of Mr. D'Edelsheim.

The painter has been very lucky in his choice of the attitude—for faces of this sort, it is one of the happiest.

C.

PORTRAIT. C.—*See the Plate.*

I should be tempted to say, that the upper part of this face is English, and the under German; it is drawn in the attitude and the light which suit faces of this kind.

It

It will never be affirmed that this head is ordinary, or has the character of mediocrity, were there nothing else on which to found a judgment, but the form of the forehead. The eye, particularly the left, promises a great man. The original of this portrait perhaps is one—of this, however, I am ignorant, having no acquaintance with him.

The nose inclining to the sensual, and the under part of the face which is still more so, not to say absolutely gross, weaken, in some measure, the positive faculties of the character, but destroy not the decision which I have pronounced. It is confirmed, on the other hand, by the mouth, and in particular by the line which divides it, which announces reflection, experience, and taste.

This sort of physiognomy supposes a man who expresses himself concisely, and in a decided tone; but what he says will contain as much sense as truth. At once he will catch the right view of the subject under discussion; and, without spending time in idle preambles, will explain it with precision, carefully avoiding every species of digression and pedantry. In him precipitancy is the effect of vivacity, perhaps even of obstinacy; but never of weakness. Inclined to indolence, he surmounts it by his natural energy. When obliged to bend, he soon recovers his erect position.

D.

C. A. D. R. D. S. Wk.—*See the Plate.*

Opposite is a face really great, and placed in the most favourable point of view.

Drawings such as this, from their truth and precision, approach somewhat to harshness: but this very circumstance renders them fitter subjects of physiognomical observation.

Separately

Separately, examine the eye and the eye-brow, or that nose in which and light shade are so happily disposed, and every one of these parts will become singly the distinctive sign of a judgment that rises almost to intuition, of a taste the most acute, and a taste the most refined, capable of deriving exquisite delight from the charms of poetry.

That forehead, that luminous eye, and the contour of that nose, indicate a spirit of order, the declared enemy of every species of confusion.

These upper parts of the face are not in perfect harmony with the under, which is drawn with less exactness and delicacy. Observe, however, that this last part being softer and more susceptible of motion, is seldom delineated with sufficient accuracy. It is most exposed likewise to the ravages of sense and passion: consequently it is more liable to change and degradation than the other; it ought to be considered not so much the stem of the summit of the head, as a branch proceeding from it.

Let us now return to the portrait: I think I perceive something of ill humour on the lip, which, in its relation to the nose, announces in other respects a concentrated force, much firmness, and great richness of imagination.

This is one of the faces whose superior merit will be a thousand times better perceived by the physiognomist than by the man of the world.

From the arch of the crown of the head to the under part of the neck, without the least exception, I have never met with a single being who has so much flattered my physiognomical sentiment, and who is more capable of confounding the superficial observer.

Beyond the slightest apprehension of being mistaken, I am perfectly certain of the fact, when I advance, 'That a judgment
' sound and clear, that a poetical sentiment the most exquisite,
' that the dignified courage and energy which constitute the hero,
' unite in this character, and are painted in this profile.'

SILHOUETTE OF THE SAME PERSON.—*See the Plate.*

Opposite I subjoin an exact silhouette of the same person, which will confirm the decision I have pronounced, and rectify the defects of the portrait.

The forehead, the mouth, and the chin, have evidently gained in this simple drawing traced after the shade. We are again led by it to this conclusion, that art is totally incapable of seizing every tint of Nature, who is ever faithful to herself. It affords an opportunity of inculcating, once more, on all painters, designers, artists, observers, and physiognomists, a truth which cannot be too often repeated—‘An almost nothing will mar every thing.’

E.

C. A. de S. WR.—*See the Plate.*

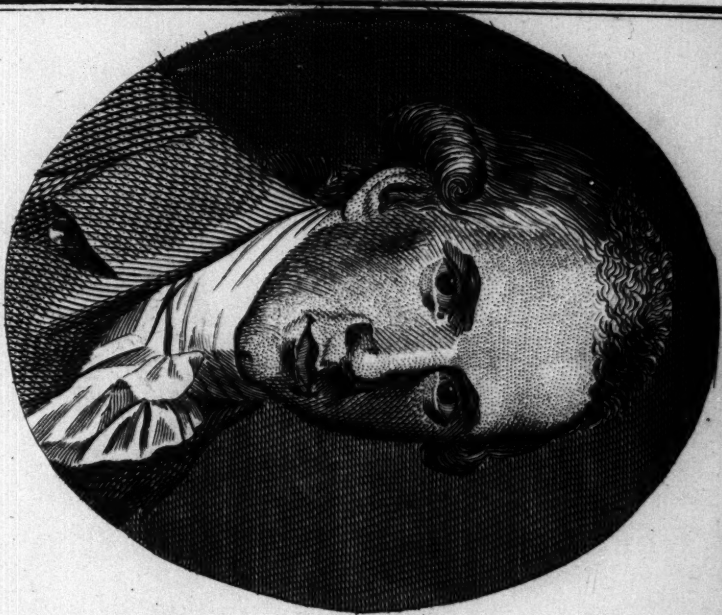
The same person painted in front. ‘It seems,’ said a man of great judgment, ‘as if a stranger mind had taken this form of face, which is incapable of expressing its energies.’

This portrait, in effect, is distinguishable; there is, nevertheless, in it a foreign air which injures its character.

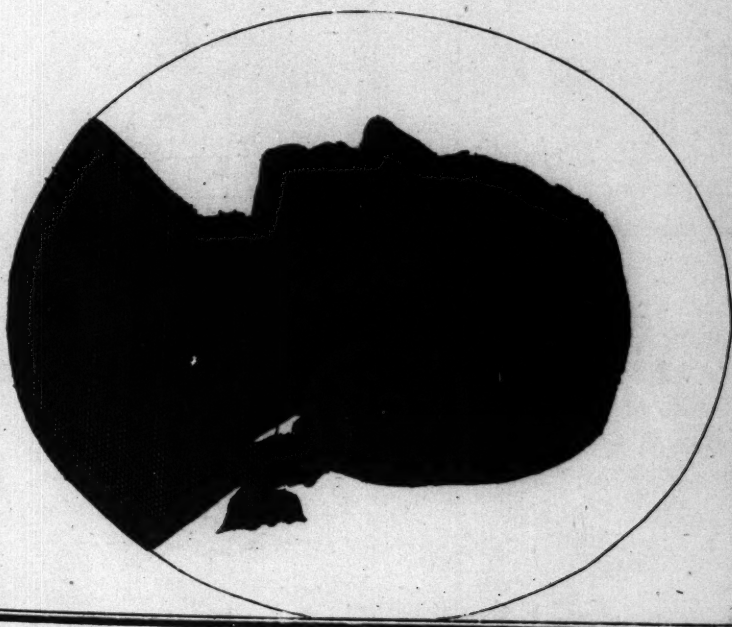
This forehead is not near so significant as the preceding, in the eyes of the physiognomist.

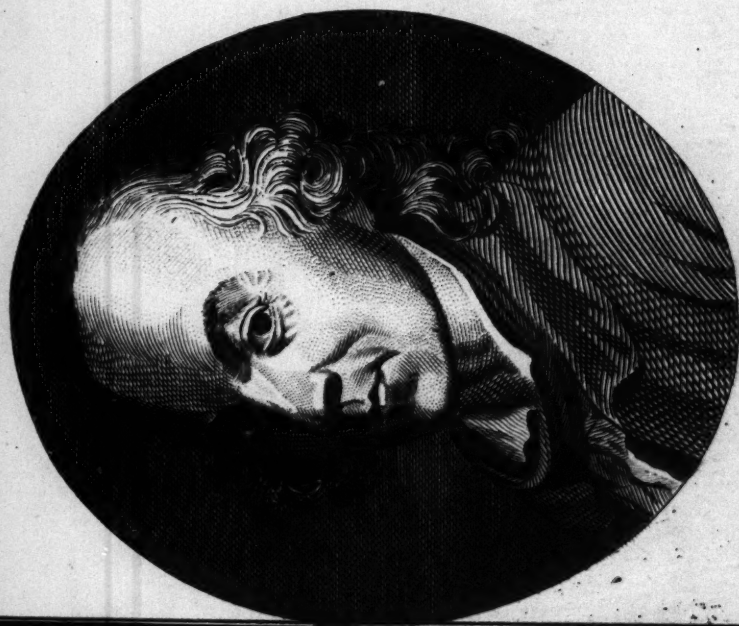
In truth, that intelligent look announces a man above the ordinary level, but the nose has lost too much expression. Can any one discern in it the same penetration, and that rapid sentiment of the good, the beautiful, and the agreeable?

The



E





F



G

The under part of the face is weak and childish; it wholly belies the character of the original; it forms a contrast with the eye, the eye-brow, and the forehead, (however much weakened these traits may be in this portrait) from want of correctness in the drawing: a new proof that a portrait well executed, and even like to a certain degree, may nevertheless do great injustice to the original.

In a libel, for instance, a character is disfigured by a few traits slightly altered, but presented with an air of truth; and a counterfeit piece of money has currency for some time, by means of an artful alloy which imposes on the million, but cannot deceive the connoisseur.

F.

W * * * * R.—*See the Plate.*

Opposite is another head in which both the drawing, and the light and shade, seem expressly intended for the physiognomical observer. It is strongly impressed with the characters of truth.

Had I nothing to consult but the forehead, and the beautiful precision of its outlines, I would immediately declare, that this face, without being of a superior order, indicates in the whole, and in every part taken separately, a mind serene, a man judicious, incapable of artifice, honest and sincere, whom you must love whether you will or not, on account of his gentleness and modesty.

This manner of design may be infinitely useful to the science of physiognomies. Every thing in it is so clearly perceived, and so accurately expressed. What serenity, what candour in this look! Dares any one call it stupid or treacherous?

Perhaps you expect not any thing superiourly great from his forehead, from these eye-brows, or that eye; but, at least, they will inspire a confidence, which they are incapable of betraying. The

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nose

nose decidedly rises above mediocrity, were there nothing but the outline to dictate the decision.

What ease in the mouth! What an amiable temper! What docility, calmness, and benignity! To the feeling of all mankind I appeal, whether there is not visible, even in the chin and neck, an air of probity and frankness? The very hair, the arrangement and fall of the locks concur in strengthening the good opinion which we had formed of this face: it breathes contentment and probity; and it is especially the beautiful proportion of the parts, and the exactness of their harmony which produce this impression.

G.

PORTRAIT. K.—*See the Plate.*

The opposite head contains very superior faculties. The views and projects which engage his pursuit are conceived with much energy. The forehead is obstinate. It supposes a man who follows up his intention with vigour, but who frequently fails, from a deficiency of wisdom, of reflection, of information and docility: after violent and frequent exertions, he often finds himself less advanced than when he began to act.

In order to perceive that this face is perfectly in harmony with itself, but very little so with surrounding objects, it is not necessary to be a very profound connoisseur. Without scruple such a spirit as this would overthrow every thing, provided he himself stood. He seeks to penetrate objects, but considers them in a false point of view. He is prompt to seize, but every thing escapes him in an instant. Were he less ardent in his desires, he would be rich. He would be much more successful, if his ambition was less turbulent. In short, he would be capable of more attachment, with a mind less eager. A real service would be rendered to society, if it were possible to fix him. A phsyonomy more
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original and better characterised I have hardly ever seen. To lead such a man, it is at once very easy, and extremely difficult. If you betray the smallest appearance that you mean to direct him, you will profit nothing; but manage him with address, with a certain degree of firmness seasonably oppose him, make him feel your superiority less by words than by effects, and you may be certain that he will not resist you.

H.

MALVIEU.—*See the Plate.*

This sort of portraits is, in many respects, the most favourable to physiognomical observations.

Provided, however, the contours be given with sufficient clearness and accuracy, I should perhaps give an exclusive preference to the profile: but on the other hand it, too, has its difficulties; and particular features, which are generally neglected in a profile, escape not even the most ordinary painter in representing the full face, or three fourths of it. Whatever be in this, the attitude which results from three fourths of the face, is, I think, one of the happiest, and sheds the most advantageous light over the figure.

You discover in it, in all their precision, the contours of the forehead, of the cheek, of the chin, of both the eyes, of the nose, and of the mouth. Is it possible, for instance, to imagine for this portrait a position more expressive and more characteristic? The contour of the forehead discovers less prudence than caprice; it forms a contrast with these eyes so lively and so full of fire. The eye-brows admirably well depict the ingenious artist. That bony and broad root of the nose is the distinctive mark of masculine energy. At the same time, there is a want of harmony between the mouth and that decided look: these two parts have not been taken at the same moment. The mouth seems to announce more gentleness, goodness, and weakness, than the rest of the face.

How

How much to be regretted that premature death, which deprived the arts of talents so promising ! What might not have been expected from an artist, who, so early in life, painted his own portrait with so much boldness and precision !

I.

QUESNOY.—*See the Plate.*

With the slightest knowledge of mankind, were the judgment to be formed only from the eye-brows, you would at once declare, that this is not the portrait of an ordinary man.

This is not, indeed, the look of genius, but it is full of sensibility and delicacy. There is an expression of dignity and taste in the nose. It is a pity the mouth should be concealed and drawn with so little precision. That forehead sloping backward, and terminated in a point, supposes talents, capacity, a disposition to industry, and facility in execution.

Before us we have only a fourth copy, but the figure of the face is not for that less original, both in the whole, and in the parts taken separately : a clearness and a harmony predominate in it, which, on the very first approach, captivate our affection. Turned the other way, this portrait, I believe, would please still more.

Van Dyk, who painted it, preferred the effect of the picture to that of the physiognomy. His characters are less distinguished by the accuracy of detail, than by leading features, by the manner and style.

Accustomed to execute in the grand taste, he attached himself more to the principal form and spirit of the face, than to a scrupulous exactness. He imitated rather as a poet, than as a faithful copyer.

K.

H. ————— N N. — *See the Plate.*

The expressive height of the forehead, and its position, which is by far too perpendicular, injure the real character of this portrait, though, in other respects, a tolerable likeness. But to take it as it is; we must always allow to the original a mind clear and disposed to the love of order: a heart generous, frank, incapable of artifice: much application, calmness and reflection. We must rank him with persons who have ability without genius, who are firm without harshness, studious without pedantry. A delicate ear, an accurate eye, a judgment which examines in silence, activity without bustle, a noble modesty, a desire to oblige. These are qualities which it is impossible to overlook in this character, though weakened through the faultiness of the drawing.

The arch of the forehead and of the skull may contain acquired riches, clear and distinct ideas; but you must not look into it for a creative genius.

To form a judgment of him from the look, this man must have had the most happy dispositions toward becoming a great artist. He perhaps would not have excelled in works of invention; but his good sense, his calmness, his application, his energy and perseverance, would have rendered him uncommonly dexterous in execution: a hasty or slovenly piece of work could never be to his taste.

After this, would you wish to see, in reality, a perfect model of probity and modesty, the most serviceable, grateful, and affectionate of mankind? I must refer you to the original of this portrait, Mr. Israel Hartmann, now settled at Ludwigsbourg.

LECTURE XXIII.

THE PRECEDING SUBJECT CONTINUED.

L.

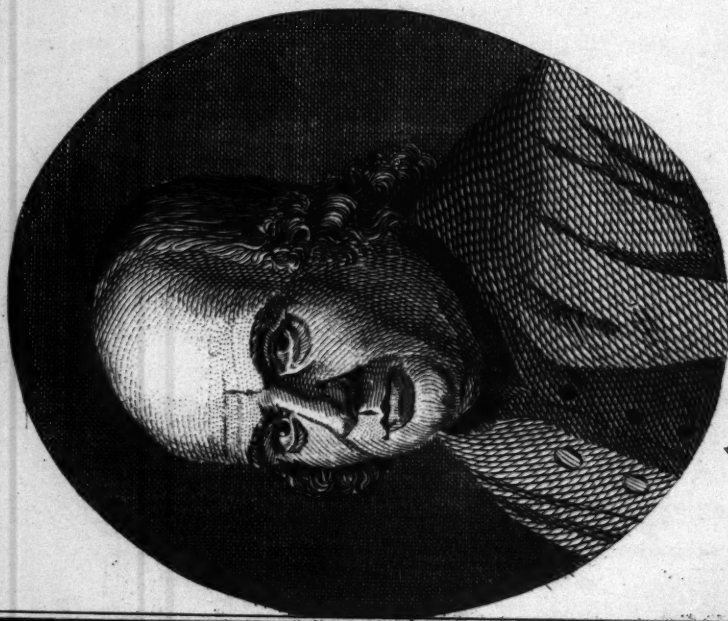
SIR THOMAS MORE.—*See the Plate.*

OPPOSITE is a portrait engraved after the original painting of Holbein in the possession of Mr. de Micheln at Bale, and which deserves to be ranked among the most beautiful master-pieces of the art.

In vain will any one attempt to seize the spirit which seems to emanate from this wonderful production; it is not in the power of the designer, however great his ability, to convey by the graver the expression of an original which conveys the impression of having proceeded from the hand of a superior being. Yet what truth is visible in this copy! What an air of authenticity! It is not possible that this should be the production merely of imagination.

Here is one whom you may confidently call a man, one who merits that appellation. Here is a figure presented in the best position



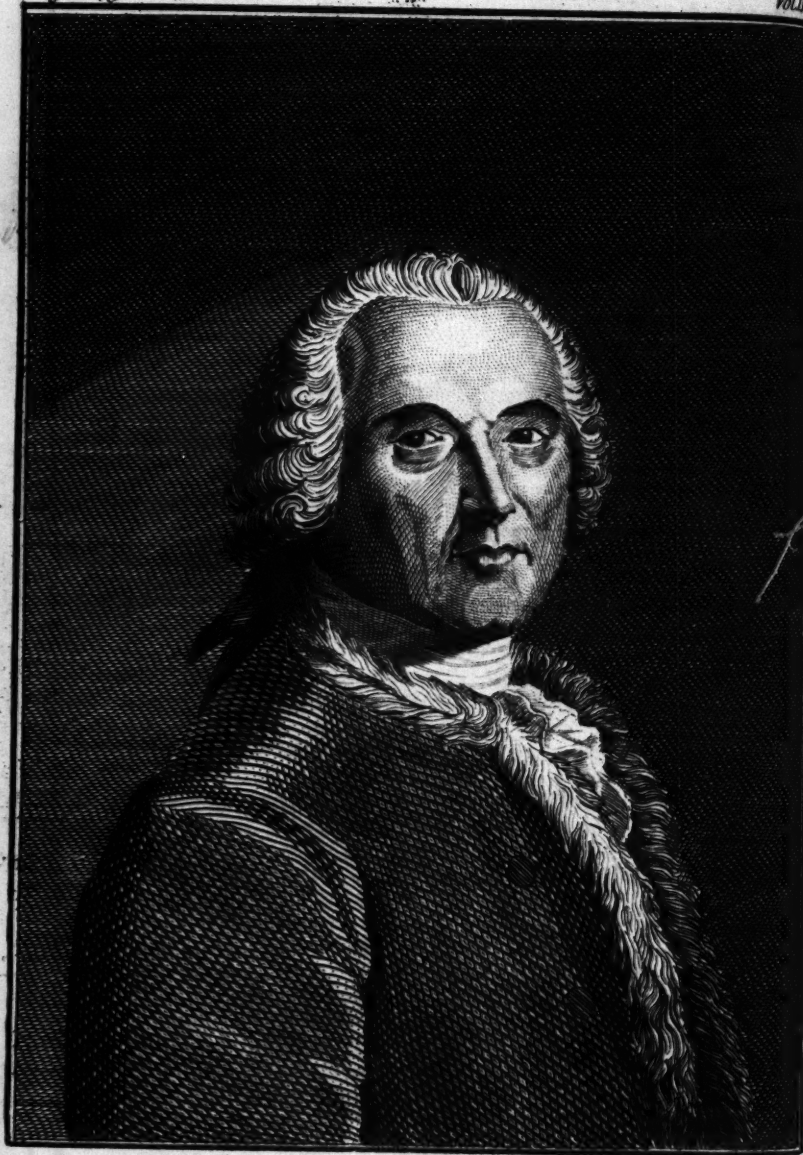


K



L





M

position possible, and in the most advantageous light; though it is to be regretted that the forehead is covered by the hat. All force, all energy, who would presume to resist that lion-like countenance? How well assured is that man of whatever he knows, and of what he says! Who will attempt to impose upon him? Who dare pretend to lead, to move, to model him at his pleasure? What unity! what firmness and profundity! what manly virtue! what unshaken prudence! A spirit weak, timid, irresolute, or trivial, could not support the cold disdain of his silence. How that reflecting look penetrates you! With what ease he sees through the jargon of flattery, or that of unmeaning politeness! How directly he advances to his object! He crushes us into the dust, and raises us up again. Call this declamation, if you please; with me the word is of no importance. I am convinced that you feel me in the right, whether you have candour enough to allow it, or whether you affect not to see what forces itself upon your notice.

This face, particularly this large chin, and the thick neck, suppose a nape uncommonly brawny; and, notwithstanding this prodigious force (I had almost called it the force of a bull), what delicacy of judgment, what sprightliness, what attic salt in the mouth, or in the line only which separates it!

I shall here stop, as, in all probability, I shall take occasion, more than once, to refer to this head.

M.

COUNT STADION, MINISTER OF STATE TO THE ELECTOR OF
TREVES.—*See the Plate.*

The statesman, the accomplished man of business of the highest importance, who dispatches it with equal facility, expedition and exactness, who effects whatever he will. This is what the eye of a connoisseur will instantly discover in this image.

These eyes arrest and penetrate you : they remove the respectful veil with which you had covered yourself in the ante-chamber. The heart expands to that assured look : the moment you are in his presence, you feel encouraged by the gracious manner in which he receives you.

Every eye whose upper eye-lid is thus folded upward, whose contours are so precise, so sharp ; whose lengthened angle terminates thus in a point ; I say, every eye thus formed, decidedly announces an intelligent activity.

In this copy, the sprightliness which belongs to the character of the original has not been preserved ; but, from the combination of the features, the physiognomist presently infers it. He perceives the source of it in the eye, in the nose, and especially in the middle point of the lip, and in the folds of the cheek. He will farther discover in the angle of the right eye, and the parts adjoining, a gaiety where wit and gentleness are united.

The contour of the forehead does not accord with the energy and fire which are diffused over the whole form, and which principally shine with such brilliancy in that animated eye.

Most painters, even he who produced this portrait, the great Tschbein himself, seem to neglect the exterior contours of the forehead, and satisfy themselves with conveying the expression of it only.

How insensible are they of the shock it gives to a person of taste to observe a palpable disagreement between the expression and the contours ! Why do they not, in this respect, imitate the delightful harmony observed by Nature ?

It is impossible for me to overlook in the parallelism of this face, in the regularity and justness of its relations, a character of integrity and truth, great capacity, the love of order, much firmness, courage and dignity. This character announces itself thus from the first instant : it takes immediate possession both of our heart and understanding.

In the mouth, you may observe a slight air of discontent, which must be imputed to the inaccuracy of the drawing.

The left corner of the upper lip is faulty : it ought to have indicated, by a slight trait, its connection with the upper lip.

The blunted contour, extending from the right cheek to below the chin, robs this physionomy of part of the delicacy which belongs to it.

The qualities which this portrait expresses, in the truth and harmony of the whole, are generous goodness, elevated sentiments, and natural greatness of soul ; and it is easier to feel, than to convey, these different expressions.

The portrait, as a work of art, seems to me worthy of admiration.

.

Here I shall beg permission to add a few particulars tending to unfold the character of this distinguished personage, and which undoubtedly deserve a place :

Count Stadion, on taking possession of his estates, found himself involved in debt. A steward, who was acquainted with the state of his affairs, proposed to him the means of clearing himself, by raising the rents of his farms. The count approved of this plan ; it procured him money to satisfy his creditors. After some time he visited the estate, and, to his great astonishment, found several of the farms (of which he had lately granted leases) advertised to be let. On enquiry, he found that the mischief arose from the excessive increase of rent. Nothing more was wanting to induce him to continue the old farmers, and ordered the full value of the advanced rent which they had paid to be restored. This restitution amounted to eight hundred pounds.

It is impossible to imagine how highly he was respected and beloved in his own country. To enjoy his esteem was to make sure of the public favour.

It had been proposed to convert certain districts of arable land in Suabia into forest. Had this project been executed, Mr. de Stadion would have been a considerable gainer by it, but it met with his hearty opposition. 'I am much less interested,' said he, 'in a hundred deer, than in a sheaf of corn lost to my poor peasantry. I would rather have the ancient forests laid open, and cleared for the plough.'

During the winter he found employment for the day-labourers, and the poorer of the peasants; and, in times of scarcity, increased their wages. When the revenue officers came to demand the taxes from the common people, he advanced the money for them, to prevent the necessity of their running in debt to government. He was often seen walking through the villages with a peasant's child in each hand. The needy and the orphan found in him a father,

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The following traits of Count Stadion's character and history, has been left me by an anonymous correspondent who was intimately acquainted with him:

'Justice, in him, had its principle in a noble disinterestedness, and was supported by a firm and manly spirit; he dispensed it with severity, nay even with rigour, when the prevention of evil was in question. Humane and beneficent to all, he knew how ever to distinguish those whose way of thinking was congenial to his own; he had the talent of discovering them by a species of divination which might be called instinctive, and which seldom deceived him. A sworn enemy to hypocrisy, bigotry, and intolerance,

• tolerance, he laid restraint on no man's conscience, and bestowed
• his chief regard on the qualities of the heart: he took great care
• to direct the conduct of such as solicited his protection and ac-
• quaintance. He approved himself an able politician, and a
• faithful servant, in the discharge of his public employments.
• He never could be swayed by favour, or the view of interest, to
• detach himself from a plan which he thought conducive to the
• public welfare. Endowed with uncommon sagacity, he con-
• sidered his object in every form which it could assume, and calcu-
• lated every consequence which might result from it. His heart
• was naturally possessed of exquisite sensibility, and he regarded
• no sacrifice as too great for him to make, when the happiness of
• his friends was at stake. The Sciences he loved and protected.
• Favourable to agriculture, from a conviction of its importance,
• he encouraged it besides from taste: gardening was one of his
• amusements. Several young persons, who distinguished them-
• selves by superior talents, were educated by him, and sent to
• visit foreign countries with liberal appointments. To secure to
• his country the acquisition of a man of merit, he spared neither
• trouble nor expence. His library, his fine collection of pictures,
• his buildings, are so many monuments of his erudition, taste and
• magnificence.

• Count Stadion, after fifty years of faithful service, retired
• from business and the court, to enjoy, as he said, a little interval
• between life and death. Happy in the society of a few valuable
• friends, he chose an asylum in one of his own estates, where he
• enjoyed eight happy years more in the bosom of his family,
• and amidst his dependents, on whom he was continually bestow-
• ing acts of beneficence.

• At the age of seventy-eight, this good man terminated his
• career. A life so honourable and praise-worthy was crowned
• with an end worthy of it. He looked forward to his last mo-
• ment with the resignation of a Christian, and the firmness of a
• Philosopher. He died universally lamented by his dependents,
• regretted by his friends, and his memory is respected even by
• his enemies.

N.

A MAN MODEST AND SINCERE.—*See the Plate.*

So wretchedly are the eyes of this portrait drawn, that they must pass for almost nothing. We have little more than the sketch of them; but imagination, from a slight examination of the form and air of the face, can easily supply the deficiency.

These eyes, if we consider them in relation to their orbit, must be little and sunk; but they will not, on that account, however, appear less luminous.

A head like this reflects calmly; it turns its object every way, and meditates upon it with deliberation. It promises a man naturally good; gentle, modest and sincere, who unites much ingenuity to the powers of speech. The mouth especially seems to justify this opinion, which is still farther confirmed by the form of the face, and even by the hair. The design of the forehead is too vague and destitute of character. Serenity of mind is the only inference to be drawn from it with any degree of certainty.

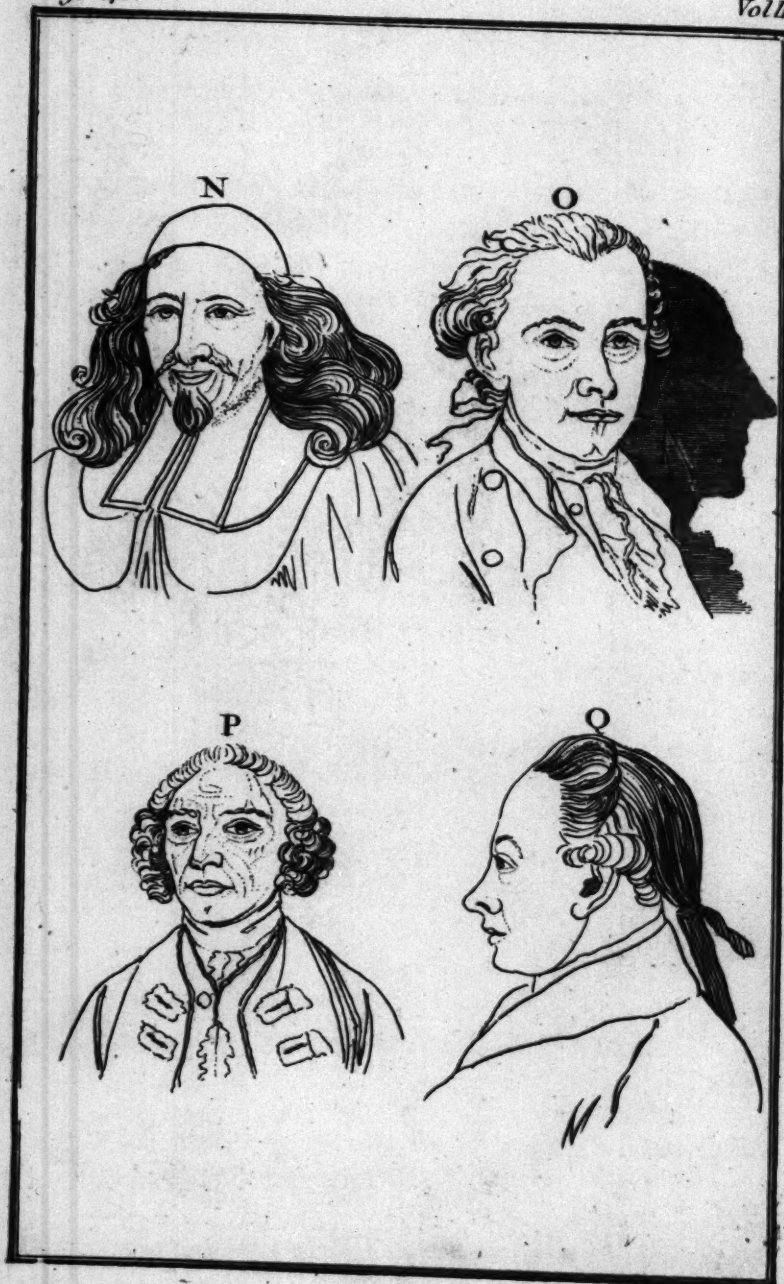
O.

PORTRAIT AND SILHOUETTE.—*See the Plate.*

How much more expressive is the silhouette than the shaded face, represented in the opposite Plate!

It is certain, that both of them announce a man estimable for his goodness, probity, and eagerness to oblige; but the physiognomist will

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will in preference attach himself to the silhouette, because it presents him with greater dignity in the under part of the profile, and more poetical sentiment in the nose. Besides, the form of the face is infinitely more vulgar in the portrait. It wants the unity of the moment, or, to express myself with more accuracy, you do not discover in it a single moment that is perfectly simultaneous. The eyes say nothing, ask nothing, observe nothing: they are totally destitute of idea.

The attitude and the light appear to me likewise very badly chosen: they almost entirely destroy the effect of the upper eyelid, and cannot possibly be in harmony with a nose so prominent as this is.

P.

MAN OF SINGULAR INTEGRITY.—*See the Plate.*

Opposite is a most original head, admirably hit off, and placed in a good light. In it you perceive the form and the traits of the face in their utmost precision; and though the nostrils and eyes be not drawn with perfect accuracy, they destroy not the principal character.

We have before us a man of singular integrity, candour, and sense, equally active and inventive. Sure of his mark, he will have the courage to deviate from the common track: but never will he transgress the bounds of modesty, which is natural to him, nor make any one feel his superiority.

From such a forehead I expect not the talent of poetry; but will confidently affirm, that we have here an attentive mind, that this man has a turn for research, and will probably apply his industry to the mechanical arts.

SPIRIT

Q.

SPIRIT AND INGENUITY.—*See the Plate.*

In this physonomy there is much spirit and ingenuity, but the drawing is weak and timid.

The contour which extends from the eye down to the chin, and that which bounds the hind-head, promised a forehead more serious. The upper part of the forehead itself required progressions delicate and more expressive.

At first sight the physonomist will pronounce, that this profile ought to have been treated with greater boldness; that the eye and mouth are by far too timid and childish. Strengthen, for instance, by a single stroke of the graver, the upper eye-lid, and you will restore to that face, part of the ingenuity that belongs to it.

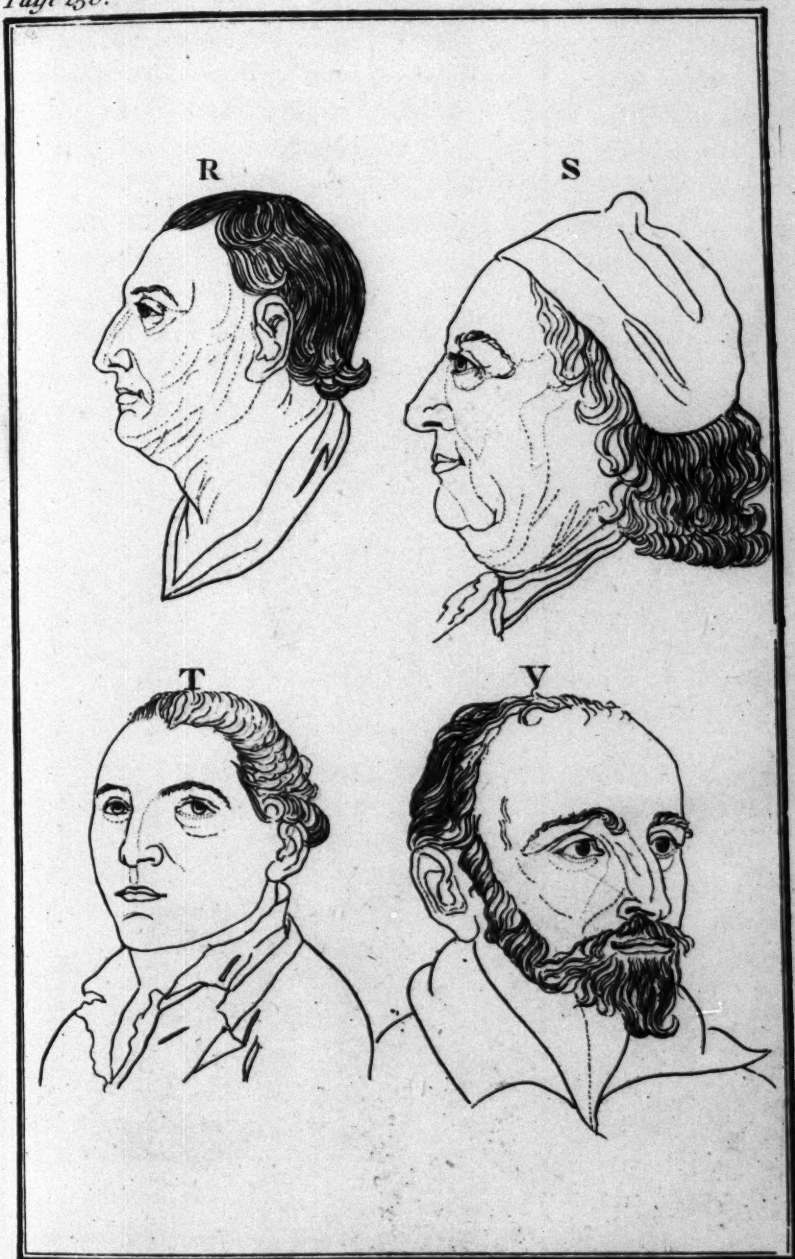
R.

PROFILE OF A THINKING MAN.—*See the Plate.*

Whether this profile be a strong likeness, I very much doubt; but however far it may be from the original, I maintain that it cannot have been designed after a mean or ordinary man.

The outline of this sort of heads, it is extremely difficult to hit with perfect accuracy; but an artist of the meanest ability will hardly miss it altogether.

Notwithstanding the feebleness of this copy, the principal form is conspicuously apparent. It is the profile of a thinking man, who





who loves and pursues the beautiful, who attaches himself to it from taste. I do not think, however, he possesses very exquisite sensibility; and, such as he is in this portrait, I should be tempted to assert, that he feels according to reason; that he is the opposite of those soft and delicate souls, of those romantic and electrical spirits, who refer every thing to sentiment. Besides, I perceive in this head a productive force which acts not by sudden starts, but which has occasion to labour its subject, to reflect upon it, to treat it methodically.

In the mouth there is a vacancy absolutely incompatible with the eye, the nose, the front, and back part of the head.

S.

A THINKING MAN, WHO REDUCES EVERY THING TO
ANALYSIS.—*See the Plate.*

This man too I rank among the thinkers who reduce every thing to analysis; but his profile by no means reaches the ingenuity and unity of the preceding, which, by its structure and proportions, indicates more simplicity and clearness of idea, more genius and ability, than are discoverable in the one opposite. To be convinced of this, you have but to take separately each particular part of the two profiles, the forehead, the nose, the mouth, the chin, and to compare them with each other. The eye alone might admit of some exceptions: that of the last face, without being more intelligent, has more vivacity than the other, and supposes a man more active, more enterprising, more persevering.

The character, taken as a whole, has a tint of harshness, violence, and obstinacy; but these defects are somewhat corrected by the *air of the face*, which promises a humour more pliant, more complaisant, and obliging, than the former.

The favourable side of this character displays itself in the eye, the cheek, and the mouth; the rest is to be found in the other parts of the face, and in its form.

T.

A MAN OF CONSIDERABLE GENIUS.—*See the Plate.*

This is the head of a man of considerable genius, but whose mind, purely passive, confines itself to observation. We must not rank him among the thinkers properly so called; he is excluded from this by the forehead, which is too smooth and too simple; but we cannot help admitting him to pass for a very intelligent observer, of singular ingenuity and taste.

Heads of this class ought ever to be drawn in such an attitude, and in such a position.

This face possesses nothing animated; it wants energy, fire, activity, and industry: a mind like this was made for *receiving*, not *producing*; that mouth will not say a great deal, but all it does say will be very much to the purpose.

LECTURE XXIV.

THE PRECEDING SUBJECT CONTINUED,

V.

MODEL OF A PROFOUND POLITICIAN, OF AN ENLIGHTENED STATESMAN.—*See the Plate.*

THIS is a kind of face whose likeness it is almost impossible exactly to hit, or entirely to miss: even in the most incorrect copy, it will always preserve a trait of greatness very easily discernible.

Whoever looks on the opposite portrait, supposing him to be unacquainted with the original whom it means to personate, will nevertheless declare, without hesitation, 'This is a superior genius!' and it were the grossest affectation to deny it:

In truth, what depth of understanding, what consummate wisdom may not be expected from such a physiomy? I would venture to hold it up as the complete model of a profound politician, of an enlightened statesman.

This is the man, were I a prince, whom I would choose for my prime minister. Such is the forehead, the nose, the eye, the look, which I would wish to find in him.

It is true, he is not a poet, nor a philosopher, nor a mathematician; but let the several merits of these different characters become necessary to him, and he will make them all his own.

Examine one by one the forehead, the nose (though indifferently drawn), the eyes, the eye-brows, the mouth, the ear, and you will find them equally expressive.

If the parts, taken separately, be thus significant, how powerful an effect must the combination produce!

X.

PORTRAIT OF A MAN WHO ACTS WITH CALMNESS AND INTEGRITY.—*See the Plate.*

The relieve of this portrait is admirable; it is so well designed, and the light and shade so happily disposed, that, in these respects, it may be considered as a master-piece. In a space so contracted, the form and features have all the precision, all the harmony, which can be expected from the graver.

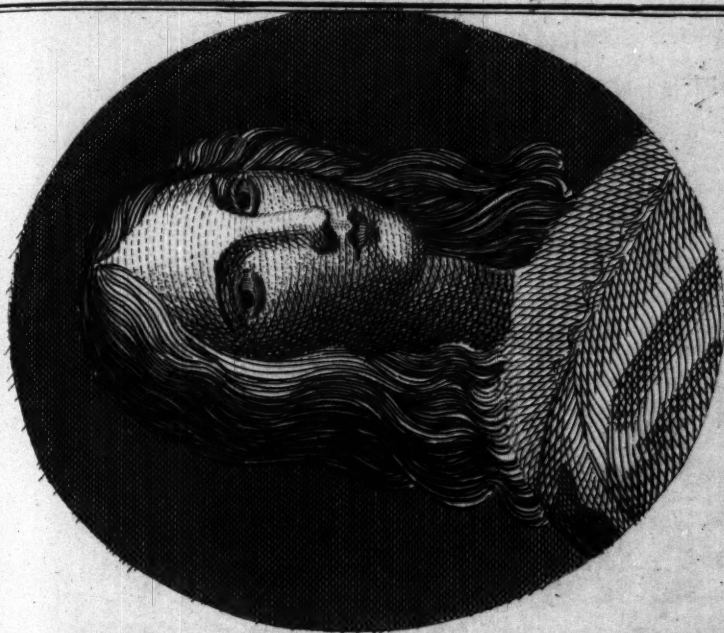
I would say, as to the character of the original, that he is of a phlegmatic and sanguine temperament; that he is a friend to order; that he never sallies beyond his sphere, but acts always with calmness, and as a man of integrity. I would assign him only moderate talents; no genius, no productive force.

This judgment I form from the exterior contour which extends from the point of the toupee to the chin: the ear, too, contributes somewhat to this decision.

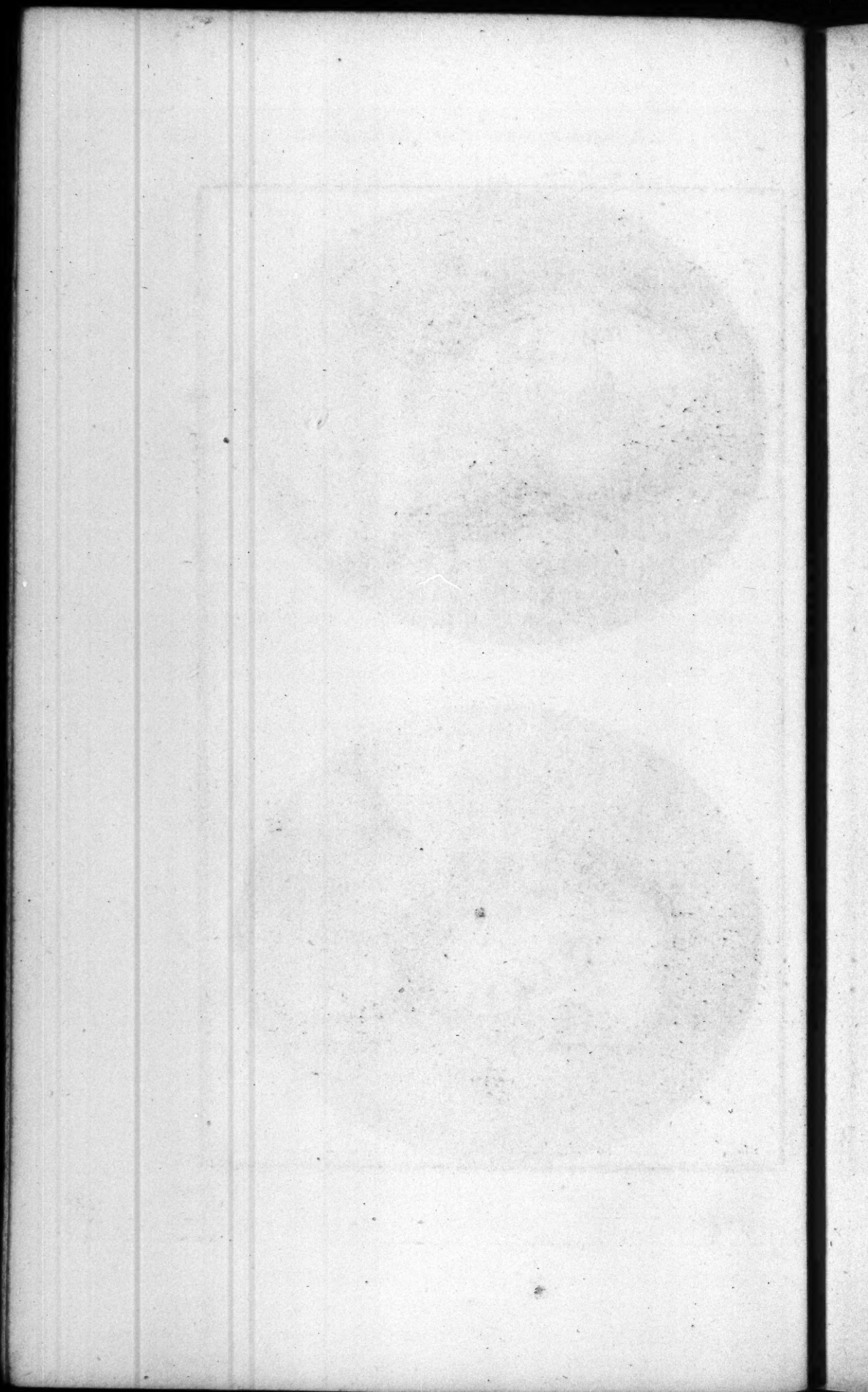
THE



X



Y



Y.

THE DUKE D'URBINO.—*See the Plate.*

In the tenth copy of this head, you still discover the spirit of Raphael; but, as in most of the heads of this great painter, there is wanting exact truth, the details of Nature, and, I have the boldness to add, accuracy of design.

This criticism, however bold it may appear, is, nevertheless, well founded; the heads, and particularly the portraits of Raphael, are scarcely ever correct in the detail. The nose is always too near the mouth, and too far from the eye. Almost always, and chiefly when he paints soft and voluptuous faces, he blends in them less or more of his own image; certain forms, and a tint of resemblance which recal it. This is clearly the case with the opposite portrait now under investigation. It has something the air of Raphael; and, for this reason, you discover in it his calm and gentle character, his propensity to love and pleasure.

The eye, the eye-brow, the nose, the mouth, the oval form of the face, every thing is animated with the same spirit, every thing expresses the soft recollections of a soul employing and feeding itself with a beloved object. Even to the very hair, there is not a single particular but what suggests the idea of a tender and amorous disposition.

It is a great pity that the nostril and the angle of the lips are drawn so carelessly. Thus it is that negligences of this sort disfigure a hundred thousand portraits, and yet escape the superficial observer, though they inconceivably injure the expression.

Z.

M * * * * AFTER RAPHAEL.—*See the Plate.*

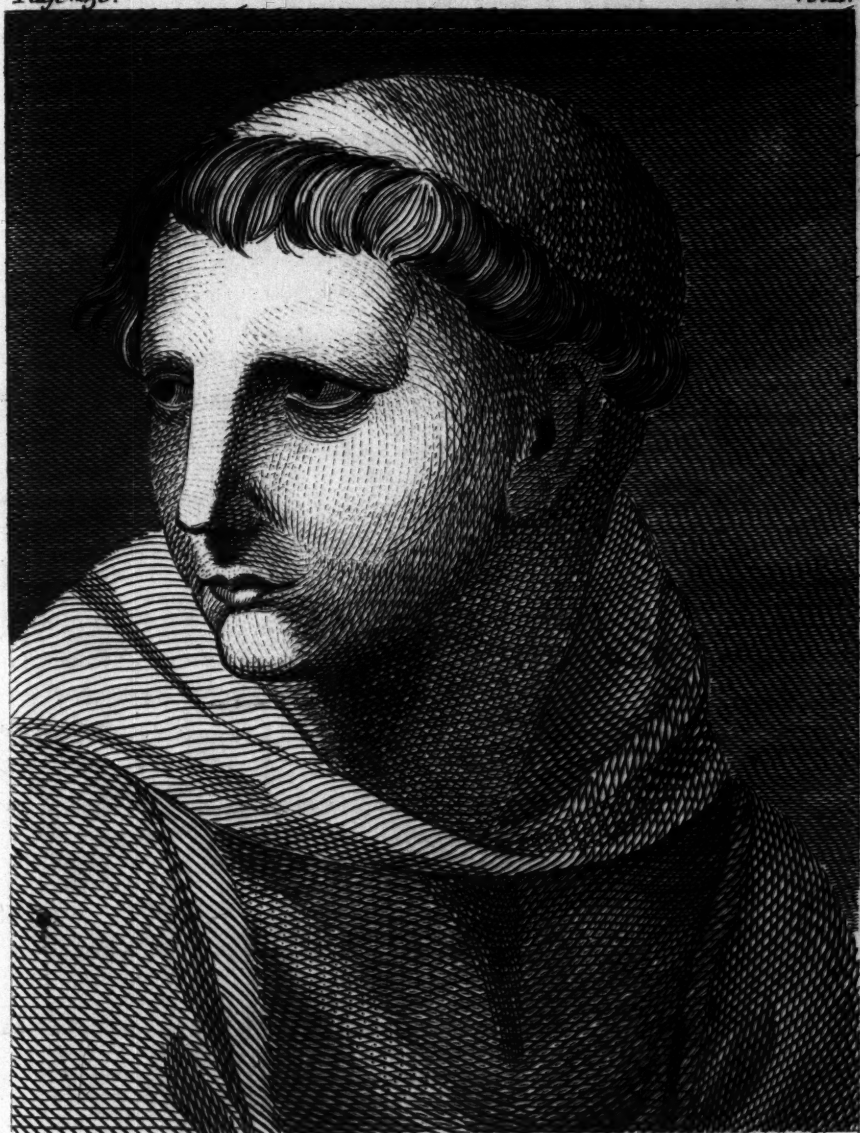
What has been just advanced respecting one head by Raphael, is applicable to almost all of them. All possess the same inimitable perfections, and the same defects.

Ye lovers of truth ! wherefore disguise what forces itself on observation, and what no one can contradict ? Is it necessary to be free from every fault, in order to be a great man ? Is it not sufficient to the glory of Raphael, to have redeemed a few trifling blemishes by numberless beauties and perfections ? I would wish to do the strictest justice to his talents, to acknowledge his merit ; nevertheless, do not let me conceal his defects, but, with a modest frankness, point them out to the enthusiastic admirer and the servile imitator.

Opposite is another head which strikes by its character of greatness, by a happy mixture of calmness and resolution, of intrepidity and gentleness.

It is much more thinking and decided than the preceding, but at the same time less poetical, and less formed for love. The nostril excepted, that nose is almost sublime ; and yet it could not be so by the side of such an eye. The expression of the eyes is never either true or sublime, when in such an attitude the upper eye-lid entirely disappears.

The obliquity of the mouth we must impute to the copier, and shall only add, that a collection of such shaven heads, presented in this attitude and in this light, would be infinitely interesting to the physiognomical observer.



Z



HENRY FUSELI.

From Lavater

A. A.

HENRY FUSELI.—*See the Plate.*

Opposite is a character given in a very superior style, a face drawn with all possible precision.

If you would draw as a physionomist, you must design in this manner. All the features are of incontestable truth; they are so many distinct perceptions, in which every thing is positive, in which nothing is altered or affected.

The painter has forgotten himself, and given undivided attention to Nature alone, whose faithful interpreter he ought to be. It was hardly possible, without doubt, to catch all the spirit of a face so original; but the copy is a sufficient proof that the designer was filled with his object, that he studied it, and employed every effort to subject it to his pencil. It was his wish to imitate Nature as closely as she can be imitated by art; it was his wish to preserve the vivacity of the eyes, the expressive curve of the upper eye lid, that of the mouth, that of this energetic nose, which alone announces at once the extraordinary man.

The artist has executed his task; yet, his very exactness, and his scrupulous fidelity, have, in my opinion, produced some touches which appear rather too strong.

It now remains that I should characterise this physionomy—and much, very much, I have to say of it:

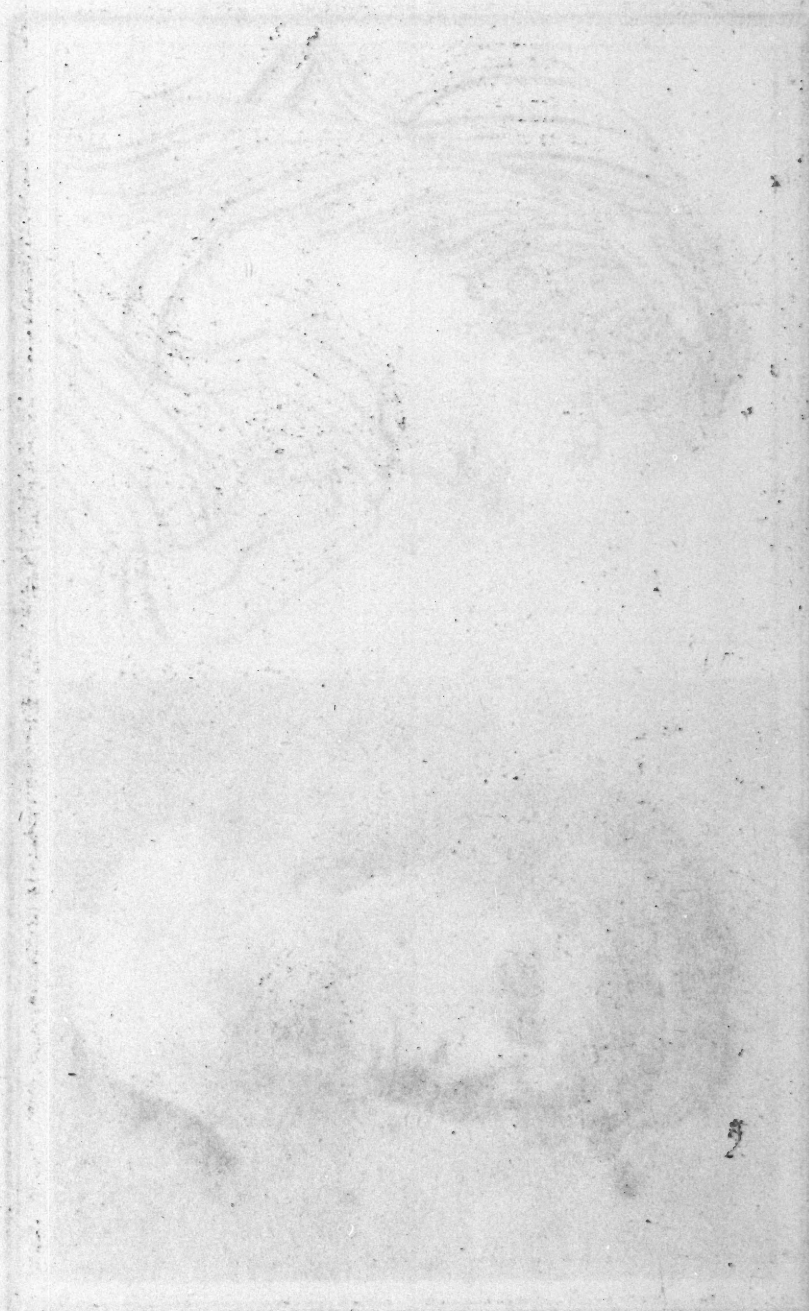
The curve, which describes the profile in whole, is obviously one of the most remarkable; it indicates an energetic character which spurns at the idea of trammels. By its contours and position, the forehead is more suited to the poet than the thinker; I trace in it more force than gentleness; the fire of imagination,
rather

rather than the coolness of reason. The nose seems to be the seat of an intrepid genius. The mouth promises a spirit of application and precision; and yet it costs the original the greatest effort to give the finishing touch to the smallest piece.

His extreme vivacity gets the better of that portion of attention and exactness with which Nature endowed him, and which is still distinguishable in the detail of all his works. You will even sometimes find in them a degree of finishing almost over curious, and which, for this reason, forms a singular contrast with the boldness of the whole.

Without my telling it, any person may perceive, that this character is not destitute of ambition, and that a sense of his own merit escapes him not.

It may also be suspected that he is subject to impetuous emotions; but will any one declare that he loves with tenderness, with warmth, to excess? However, there is nothing more true; though, on the other hand, his sensibility has occasion continually to be kept awake by the presence of the beloved object: absent, he forgets it, and troubles himself no more. While near him, the person to whom he is fondly attached, may lead him like a child; but quit him, and the most perfect indifference will follow. In order to be carried along, he must be roused, be struck. To him the slightest complaisance is an effort, though capable of the greatest actions. His imagination is ever aiming at the sublime, and delighting itself with prodigies. The sanctuary of the graces is not shut against him, but he has no great skill in sacrificing to them, and gives himself very little concern about it. He seldom reaches the sublime, though formed to feel it. Nature intended him for a great poet, a great painter, a great orator; but, as he himself expresses it, 'Inexorable Fate does not always proportion the will to our powers; it sometimes assigns a copious proportion of will to ordinary minds, whose faculties are very contracted; and frequently associates with the greatest faculties a will feeble and impotent.'



A



B



B. B.

A D D I T I O N S.

Physiognomy, or what is very nearly the same, the knowledge of man, would gain infinitely, if a person, of whom a good likeness is given, could be judged of besides from his works. I shall endeavour to collect some essays of this sort.

In the preceding article having examined the image of a man remarkable for his character and his talents, I shall now present to the reader a few of his productions. Considered as such, and as works of art, they will furnish me, in both respects, with reflections interesting and useful to the end I have in view.

A.

BRUTUS AFTER FUSELI.—*See the Plate.*

First, here is a Brutus, at the instant when the ghost appears to him.

The copy has been cruelly disfigured, especially in what regards the mouth and root of the nose; but whatever may be its defects, a vigorous mind alone could have seized a character of such force.

The terror painted on this face proclaims a soul filled with agitation and uneasiness, yet still possessing itself sufficiently to think and to reflect. Uncertainty, boldness, contempt and fear, are legible in the eye, and the mouth. The contours of the eyes, the eye-brows, and the nose want correctness and dignity, but a character of greatness is strikingly apparent in the whole taken together, which does honour to the feeling and the efforts of the designer. Particularly in the chin, there is an expression of obstinacy, courage, and haughtiness.

B.

MARY THE SISTER OF MARTHA,—*See the Plate.*

Here is a mixture of gentleness and harshness, of enthusiasm and sensuality.

The forehead and the nose are too coarse, and never could be in accord with the mild and docile character of a disciple of our blessed Saviour.

The eye, on the contrary, expresses perfectly well a religious attention, great mental vigour; if it did not terminate too much in a point, it might be held up as the model of an energetic and spiritual eye.

The mouth is much too coarse; the corner of the lips, in particular, wants truth and correctness; but this defect must be imputed to the copyer, notwithstanding which, we must allow that this mouth preserves an air of devotion, languor, and tenderness.

In my opinion, the eye-brow is the best managed part of the face.

The attitude of the hand is very fortunate, and happily serves to mark the calmness of attention; but it is badly designed: too weak and too delicate for the hand of a man, it has neither the grace nor pliancy of the beautiful hand of a woman.

In general all these traits are too strong for a female figure. The ear alone deserves to be excepted: I trace in it both delicacy and precision; but it is too far from the nose, besides somewhat too large, and badly placed.



S^t JOHN.

From Lavat

C.

SAINT JOHN.—*See the Plate.*

Saint-John-Baptist in the ecstasy of contemplation: 'This is the Lamb of God.'

It would be superfluous to criticise the eye, and particularly the upper eye-lid. This trait is evidently extravagant, affected, and destitute of truth; however, it conveys the idea of the designer.

The forehead, and the bandage which covers it, is totally without meaning.

Undoubtedly the nose announces great delicacy of judgment: but nothing in it suggests the sublime character of a prophet, or the transports of a love purely divine.

The mouth is drawn without any precision; the upper lip is something more than whimsical, and yet both the one and the other express the desire of a soul whose affections are set on things above, and which has renounced all the vanities of this world.

The chin, the part below it, and the neck, are equally expressive of this pious elevation.

Is it not deeply to be lamented, that a man, full of genius and energy, will not take the trouble to study attentively every part of the face after Nature? How can it be expected that, without knowing her, any one should imitate her well? Without the truth of Nature, genius sinks to little or nothing, and energy becomes weakness whenever it ceases to be natural.

How many young artists might have risen to the height of the most distinguished masters, had they set out with studying correct-ness; had they listened to the voice of truth, rather than followed the wanderings of a wild imagination!

D.

SATAN.—*See the Plate.*

What a singular production! It proves at least, beyond contradiction, the extraordinary powers of the artist; it announces a man filled with his subject, pressing toward the mark, and making every effort to attain it; prompt in seizing an idea, and eager to bring it forward. At once you feel what must have passed in his mind at the moment when he gave himself up to this composition; but the smallest reflection is sufficient to the calm observer to discover its defects: he sees in it a borrowed and affected manner: that original sin of all painters who have genius, or who imagine that they have it.

One is easily persuaded that this image represents a being powerful, extraordinary, more than human, the sworn enemy of every thing that belongs to gentle simplicity and dignity of sentiment.

Harshness and obstinacy are engraven on that front of brows.

The same character is also visible in the eye-brow, if that name may be given to the capricious trait which the painter has substituted in its place.

The eyes are menacing from rage and malignity; but they are at the same time disturbed by fear. That look indicates agitation from some unexpected discovery.

The upper part of the nose expresses violence; the lower announces a judicious mind, but ought to express more malignity and fury.

In



STAT 2



S A T A N .

From Lavater.

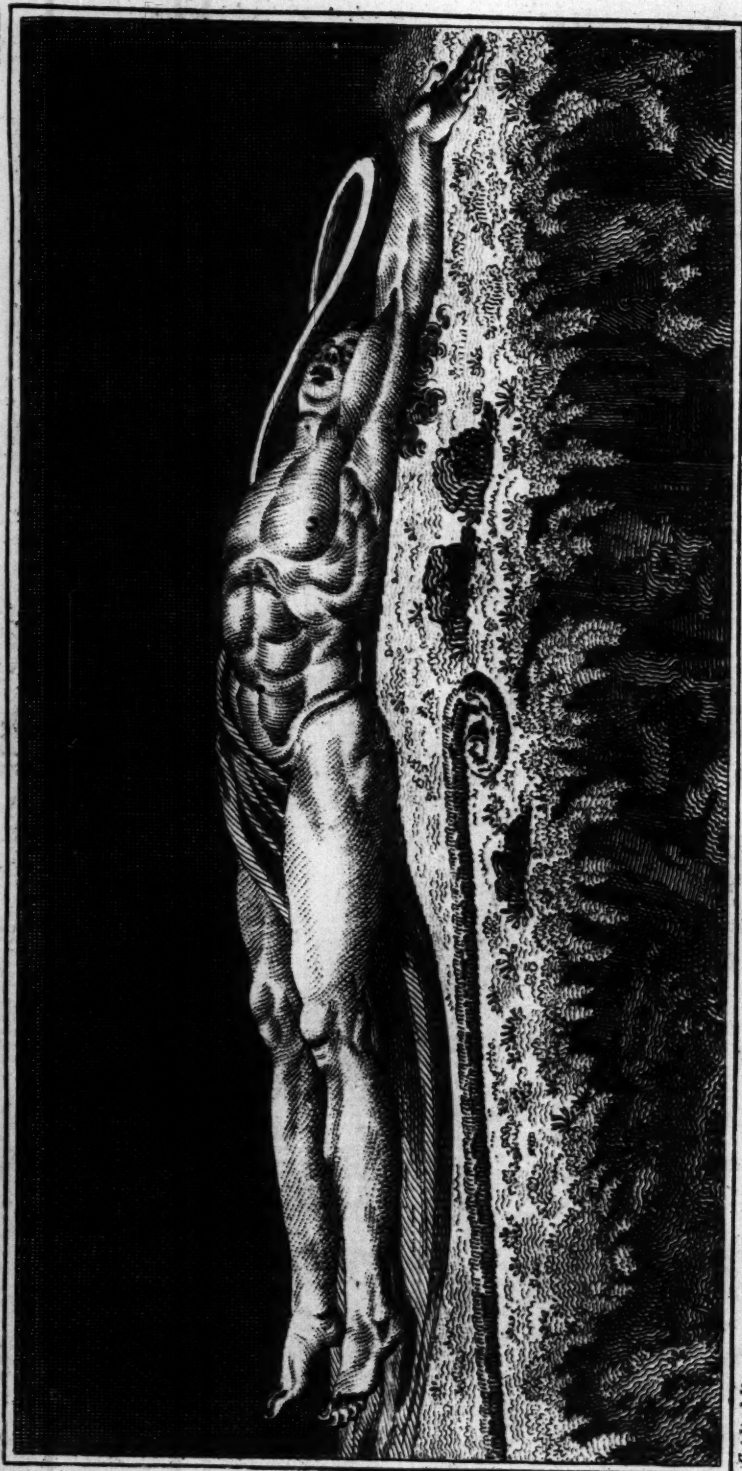


Figli delin

Barlow sculp

C A I N .

From Luvah.



ABEL

the first victim sacrificed to envy.

from Lavater.





Figeli delin.

Burlew sculp.

The MAGICIAN BALAAM

Blessing the Children of Israel whom he intended to Curse

From Lavater 177

In the mouth the mannerist is apparent. In this copy it is weak, though it be not so in the original: here it expresses fear rather than contempt. The under lip is by much too good.

The chin, too, ought to have been better characterised: compared with that terrible forehead, it is too gentle and attractive; it should have been broader, firmer, a little awry, and projecting.

You cannot however, under these disfigured traits, but distinguish the fallen angel: still you perceive some traces of his ancient greatness; and in this consists, if I mistake not, the principal merit of the piece.

E.

ABEL AND CAIN.—*See the Plates.*

The death of Abel, the first victim sacrificed to envy, furnishes a bold subject for the pencil of our artist; and suffering innocence, under the form of a hero, is here represented in manly and energetic traits.

In all the works of this painter, the same vigorous touch is discernible. A manner feeble or pitiful were altogether unsuitable to his original genius. In his designs, you remark rather a sort of tension, which, in truth, is not common, but which he sometimes pushes to extravagance, even at the expence of correctness.

F.

MAGICIAN BALAAM.—*See the Plate.*

Even without our knowing what it is intended to represent, this figure must strike; and surely it is not the production of an ordinary genius.

A single

A single design such as this announces more than a methodical artist, more than an artist merely intelligent. And if I further add, that this figure represents the magician Balaam on the summit of the mountain blessing the children of Israel whom he intended to curse, could any one refuse to the author a genius kindled with the fire of a Michael-Angelo?

G.

A REAL SCENE IN THE HOSPITAL OF S. SPIRITO AT ROME.

See the Plate.

Fury and force, an energy uniformly supported, and ever active; this is what distinguishes most of the figures and compositions of this masculine genius.

Spectres, demons, and madmen; fantoms, exterminating angels; murders and acts of violence; such are his favourite objects; and yet, I again assert it, no one loves with more tenderness.

The sentiment of love is painted in his look; but the form and bony system of his face characterize in him a taste for terrible scenes, and the energy which they require.

H.

THE WITCH OF ENDOR.—*See the Plate.*

This face presents a mixture of greatness and littleness, of originality and caricature. The attitude of her expresses energy and astonishment.

The figure, which represents the Spirit of Samuel, is in every respect admirable.

Saul's





H

Calmness.





K

Saul's figure equally claims the highest praise, and is perfectly suitable to the hero whom we see fainting in the arms of a soldier injured to dreadful scenes.

CALMNESS AND WISDOM.—*See the Plate.*

Here is finely portrayed the image of Calmness and Wisdom, and may serve as a contrast to the preceding Plate.

I.

FOUR HORRIBLE FACES FROM DANTE'S HELL.—*See the Plate.*

All of these express the most horrible sufferings; notwithstanding which, even in this state, they announce characters naturally energetic, though destitute of true greatness. For instance, the forehead of fig. 3. could not possibly belong to a distinguished man.

Those are not ordinary sinners; they are men rugged and relentless, who never knew what pity was—and therefore without mercy has judgment been pronounced against them.

K.

SALOME AFTER FUSELI.—*See the Plate.*

Though the opposite print be one of our artist's earliest productions, you at once discover in it his taste and his manner.

The face of the daughter of Herodias is neither sufficiently young or feminine. The eyes and the nose, without being beautiful, are not however destitute of dignity.

The

The too narrow forehead, which indicates obstinate insensibility, can produce a good effect neither for the physionomy, nor as a picture; besides, it forms a singular contrast with the length and delicacy of the hand. The look expresses a stupid astonishment, which is not even that of fear.

The head of Saint John is at least forty years too old. In truth, I observe in it a noble energy, but not by far the sublimity of the 'greatest of those who are born of woman.'

Such noses are too feeble, too timid for energetic characters. An arch, which rises thus in the middle of the nose, always supposes a weakness of temperament and a want of courage.

Though the under part of the face be badly drawn, there is a great deal of expression and truth in the physionomy of the attendant. Terror and anguish are painted on the manly face of that other personage, whom I take to be one of the friends of Saint John.

L.

ELIJAH BESTOWING HIS BENEDICTION.---*See the Plate.*

Opposite is another figure full of fire, of dignity and energy; but, in respect of truth and correctness, defective.

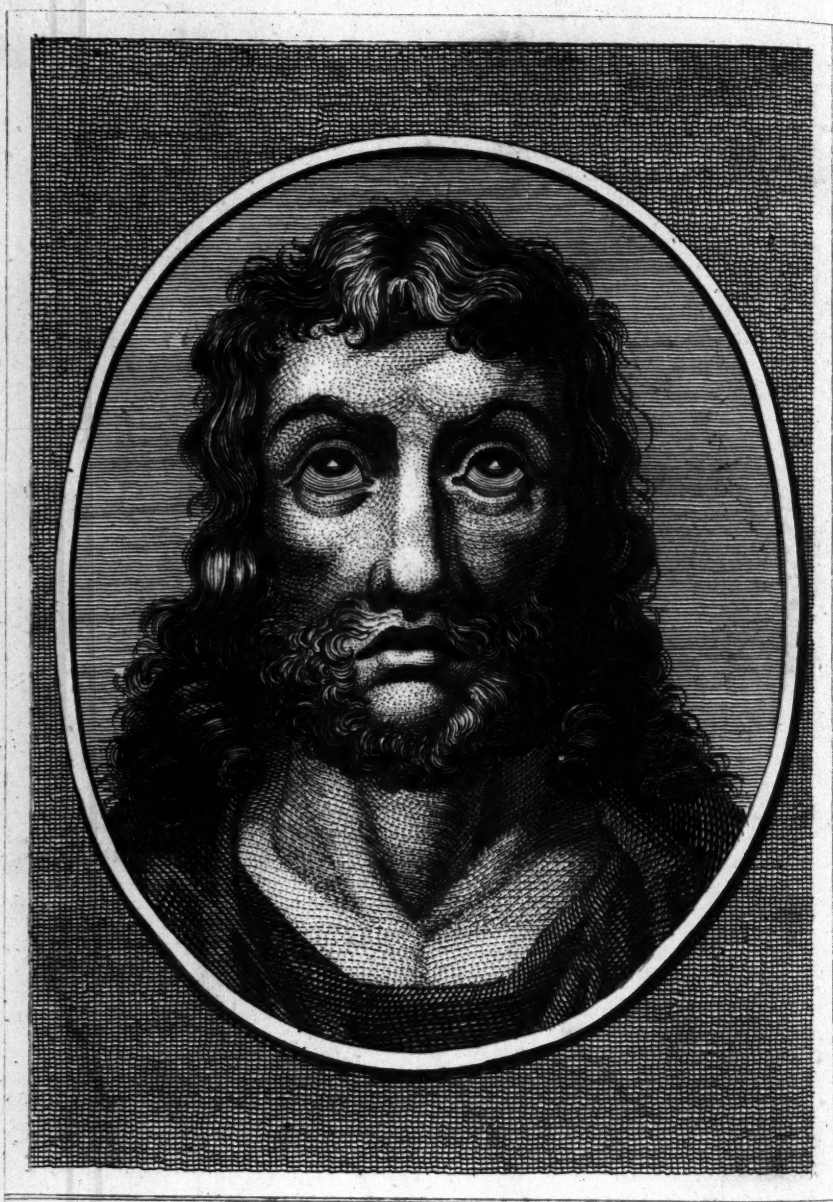
I presume it personates a patriarch, or prophet, bestowing his benediction.

It is impossible for any thing to convey more solemnity than this face. If that mouth had anathemas to pronounce, it would strike terror into the most obdurate hearts. What human being could resist the adjuration of such a person?





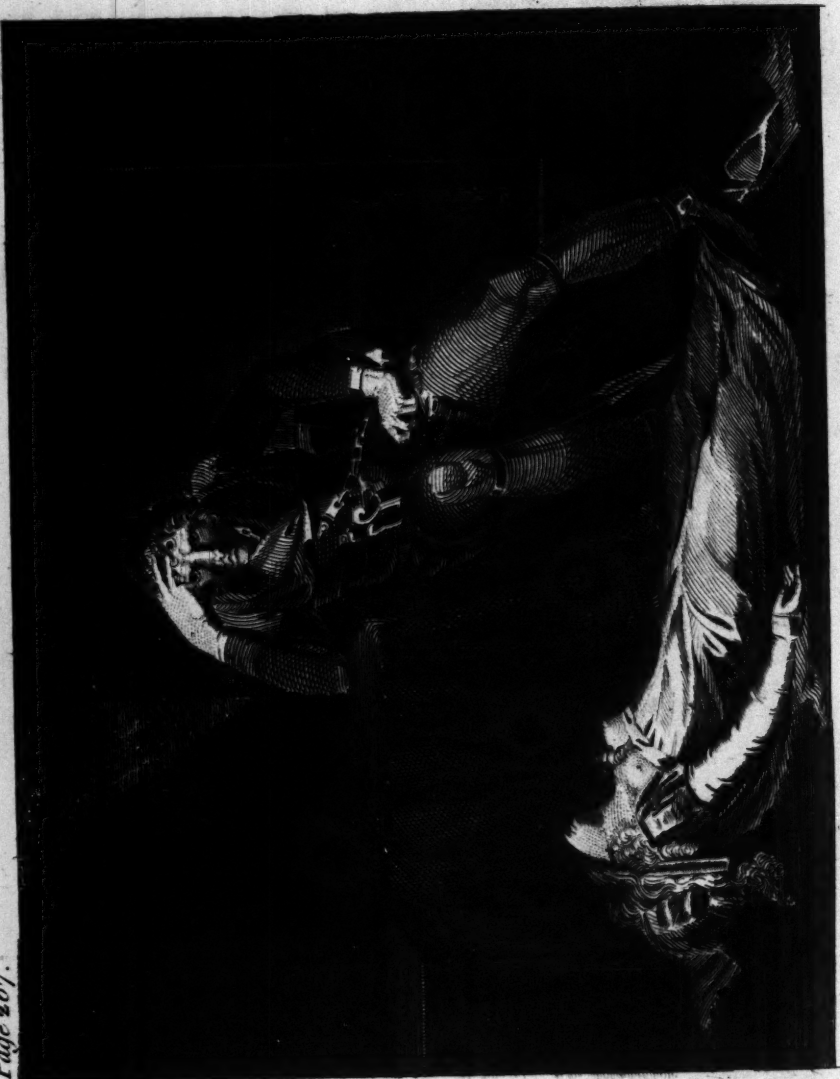
L



Barlow sculp.

CHRIST.

From Lavater.



M.

HEAD OF CHRIST.—*See the Plate.*

There is no subject, even to a head of Christ, in which our artist does not blend an air of savageness; and the model of patience bears here the character of vehemence. This head is not a design of Mr. Fuseli's, but is copied by him from an ancient picture of Andrea Verrocchio.

The oblong square of this face adds nothing assuredly to the expression of its grief. On the contrary, the less harsh the forms are, the better they express the afflictions of the soul; the more susceptible they are of dignity and energy. Great internal force may very well subsist without vehemence.

The nose alone, and the gentleness depicted in it, certainly required a form of face totally different. This head presents only the grimace of a forced character, an assemblage of traits absolutely heterogeneous.

N.

COUNT EZZELIN Musing over the Body of MEDUNA.
SLAIN BY HIM FOR INFIDELITY.—*See the Plate.*

The richness of this composition takes nothing away from its simplicity. It is a knight who has just assassinated his mistress. Fettered by remorse of conscience, accused by the presence of his victim, he deplores his madness, without repenting; he detests it, and yet still applauds himself for it.

A character of such force was capable of committing a premeditated crime in cold blood. Before giving himself up to it, he beheld it not in all its blackness: and even after the fatal blow, he does not yet feel it in all its foulness.

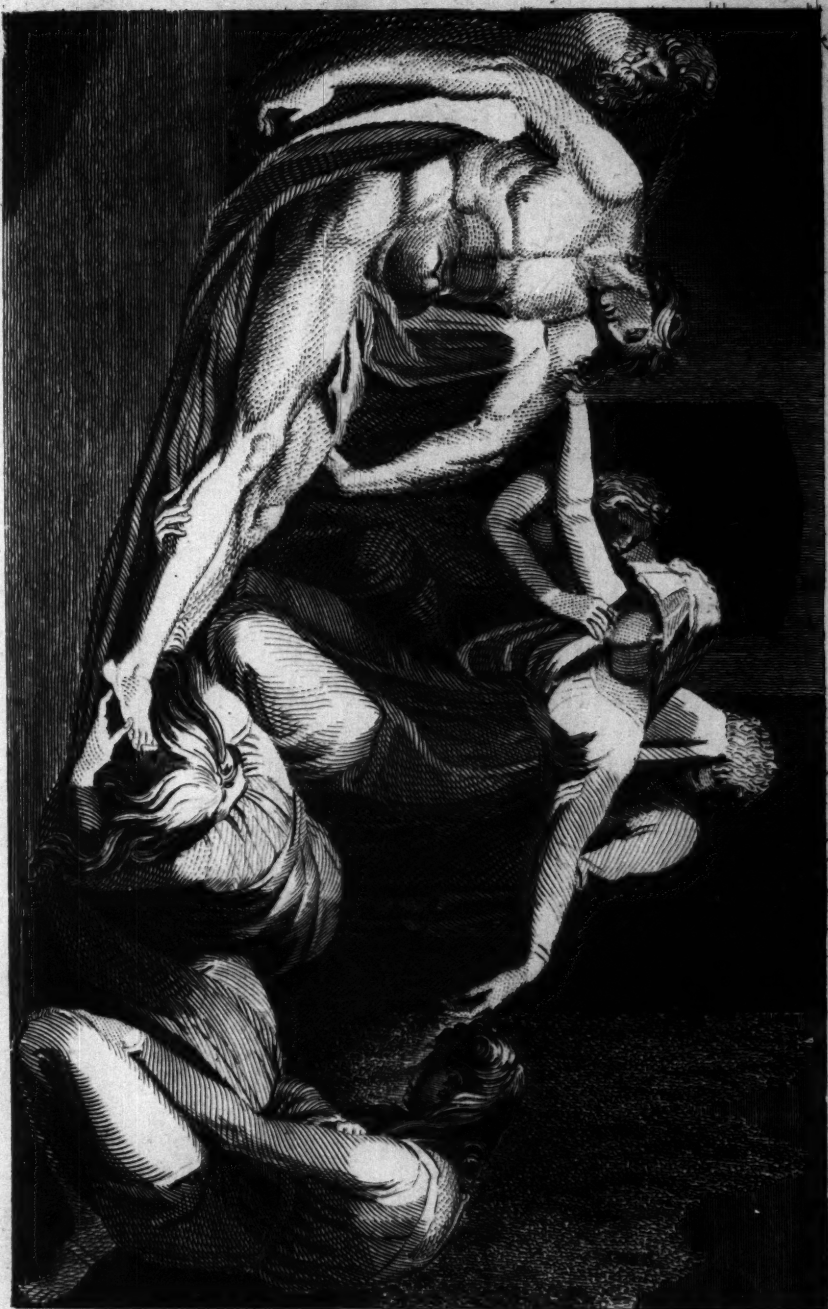
CHRIST AT THE SEPULCHRE.—*See the Plate.*

I cannot finish better than with this beautiful composition of Raphael, drawn from memory.

This copy at once pronounces the eulogium of our artist's genius and sensibility; and, after the many proofs I have produced of his ardent imagination, one was wanting to establish his gentle and loving character.

Is it not self-evident that this piece is singularly delicate? Every thing in it breathes tranquillity, softness, tenderness. You love to hang over it; you feel an inclination to assist the persons employed in rendering to our Saviour services so truly affecting.

LECTURE



LECTURE XXV.

DEMONSTRATION OF THE HOMOGENITY, THE HARMONY, AND UNIFORMITY OF THE ORGANIZATION OF THE HUMAN BODY.

IN all her organisations, Nature operates from the interior to the exterior; every circumference in her bends towards a common centre. The same vital force which makes the heart beat, puts in motion also the extremity of the fingers. One and the same force has arched the scull and the nail of the toe. Art only assorts, and in that differs from Nature. This last forms a whole of one piece, and at a single cast. The back unites itself to the head; the shoulder produces the arm; from the arm springs the hand; and the hand, in its turn, sends out the fingers.

Universally the root rises into the stem, the stem pushes out the branches, the branches produce the flowers and fruit. One part is derived from another as from its root. They are all of the same nature, all homogeneous. Notwithstanding all these relations, the fruit of branch *a*. cannot be that of branch *b*. much less the fruit of another tree. It is the determinate effect of a given force; and it is thus Nature uniformly acts. For this same reason, the finger of one man never could be exactly adjusted to the hand of another

man. Each part of an organic whole is of a piece with the combined whole, and bears the character of it. The blood which flows in the extremity of the fingers has the character of the blood which circulates in the veins of the heart.

The same thing holds with respect to the nerves and the bones; all is animated with one and the same spirit. And as every part of the body is found to have a relation to the body to which it belongs; as the measure of a single member, of a single little joint of the finger, may serve as a rule for finding and determining the proportions of the whole, the length and breadth of the body in all its extent; also, in like manner, the form of each part separately taken, serves to indicate the form of the combined whole.

All becomes oval, if the head be oval; if it be round, all is rounded; all is square, if it be square. There is only one common form, one common spirit, one common root. Hence it is that every organic body composes a whole, from which nothing can be taken away, and to which nothing can be added, without destroying the harmony, without producing disorder or deformity. Every thing pertaining to man is derived from one and the same source. Every thing is homogeneous in him: form, stature, colour; the hair, skin, veins, nerves, bones; the voice, gait, manners, style, passions, love and hatred. He is always one, always the same. He has his sphere of activity in which his faculties and sensations move. He has the power of acting freely in this sphere, but he has not the power of transcending its limits.

I allow, however, that every face changes, however imperceptibly it may be, from one moment to another, even in its solid parts; but these changes are still analogous to the face itself, analogous to the measure of mutability, and to the proper characters which are assigned to it. It can change only after its own manner, and every affected, borrowed, imitated, or heterogeneous movement, still preserves its individuality, which, determined by the nature of the combined whole, belongs only to that particular being, and would no longer be the same in one different.

I almost

I almost blush for the age I live in, that I am under the necessity of insisting on truths so palpable.

What will posterity say, when it observes me obliged to take so much pains to demonstrate this proposition so evident, and yet so frequently denied by some who would pass for philosophers. 'Nature amuses not herself in matching detached parts; she composes at a single cast; her organisations are not in-laid work.' Her plans are the production of one and the same instant. There is always the same ruling idea, the same spirit makes itself felt even in the minutest details; it extends through the whole system, and pervades every branch of it. Such is nature in all her works. On this principle it is that she forms the smallest of plants as well as the most sublime of human beings.

A production resembling mosaic work, and all whose parts are not derived from one common stem, which transfuses its sap to the remotest branches, is the production neither of sentiment nor of Nature. You will find nothing of energy, of truth or nature, but in that whose expansions grow out of the very body of the subject: it alone will produce admirable, universal, permanent effects.

All my physiognomical researches will be useless, and I shall have lost my labour, unless I succeed in combating an absurd prejudice, unworthy of the age we live in, and no less contrary to sound philosophy than to experience, namely, 'That Nature collects from different quarters the parts of the same face.' Notwithstanding, however, I shall think myself amply rewarded for the trouble, if I am so happy as to demonstrate, once for all, the homogeneity, the harmony, the uniformity of the organisation of our body; if I am so happy as to establish this truth by irrefutable evidence.

The human body may be considered as a plant, of which every part preserves the character of the stem.

A proposition so self-evident, I cannot repeat so often as it is necessary; because it is attacked indifferently on all hands; because
it

it is incessantly insulted both in word and deed, and incessantly violated by authors and artists.

In this respect, the most eminent masters present me with the most shocking incongruities. I am unacquainted with a single one who has thoroughly studied the harmony of the contours of the human body : not even Poussin, not even Raphael. Clasp, in their pictures, the forms of the face ; oppose to them analogous forms taken from Nature—or, to express myself in other words, draw, for instance, their contours of foreheads ; look for similar ones in nature, and then compare the progressions of the one and the other, and you will find a deficiency of resemblance—a deficiency which you could not have supposed in the first masters of the art.

I should, perhaps, allow, if I except the lengthening and the tension of the figures, especially of human figures, to Chodowiecki most sentiment for homogeneity ; but it is only in caricatures—I mean to advance, that he succeeds in expressing the coherence of the parts and of the traits in grimaced subjects, in characters overcharged or burlesqued. Just as there is a homogeneity for beauty, so is there one also for ugliness. Every singular figure has a species of irregularity peculiar to itself, and which extends to all the parts of the body, just as all the actions of a good man, and the bad actions of a villain, ever preserve the character of the original, or at least favour of that character.

Poets and painters, at least the greatest part of them, pay little or no attention to this truth, which, however, may be of such infinite service in the cultivation of the fine arts. The moment we perceive in any subject incongruous parts, that moment our admiration ceases.

Why has no person hitherto taken it into his head to associate eyes of a different colour in the same face ? Such an absurdity would not be more ridiculous than that of introducing the nose of a *Venus* into a face of *the virgin* ; an absurdity which is every day committed, but which does not the less for that offend the observing eye of the physiognomist.

A man

A man of the world has assured me, that, at a masked ball, a nose of pasteboard only, put it out of the power of his most intimate friends to discover him. So true it is that Nature revolts against every thing foreign to herself.

Take, if you think proper, in order more clearly to elucidate the fact, a thousand silhouettes exactly designed. Begin with classing the foreheads only, (I shall shew in proper time and place, that, after some signs exactly determined, all real and possible foreheads may be referred to certain classes, the number of which does not extend to infinity;) I say, begin with classing separately the forehead, the nose, the chin; afterwards collect the signs of one particular class, and you will unquestionably find that such a form of nose never supports a forehead of such another form heterogeneous to it; that such a species of forehead is ever associated with such a nose of an analogous species.

This examination might be extended equally to the other parts of the face; and they would support it, if the moveable parts had more stability, if they were less subject to contract borrowed airs, which are not the effect of the primitive form, of the productive force of Nature, but that of disguise or of constraint.

I shall collect, in some particular prints, examples which will serve as a complete confirmation of these principles. I satisfy myself, at present, with relating the simple result of my researches.

I have never found, among a hundred foreheads which appear rounded in the profile, a single one which presented an aquiline nose, properly so called. I do not recollect, in the same number of square foreheads, or which approach that form, one whose progressions are not marked by profound cavities.

When the forehead is perpendicular, never does the lower part of the face present parts strongly bent into a circular form, unless it be perhaps the part below the chin. When the form of the face is perpendicular, and supported by bones strongly compacted, it never admits of eye-brows very much arched.

If

If the forehead advances, the under lip generally projects; only this rule is not applicable to children.

Foreheads slightly curved, and yet sloping very much backward, cannot admit of a little turned up nose, whose contour presents in profile a marked excavation.

The nearness of the nose to the eye always settles the distance of the mouth.

The greater the distance between the nose and the mouth, the smaller also will be the upper lip. An oval form of face almost always supposes lips plump and well designed.

Other observations of the same kind, which I have collected, still need to be confirmed by experience; but here is one whose evidence is striking, and which will prove to every mind capable of feeling and of seizing the truths of physiognomy—‘How simple and harmonious Nature is in her formations, how uniformly she rejects patch-work.’

Take the silhouettes of four persons acknowledged to be judicious: separate the parts of each; and of these detached sections compose a whole so nicely adjusted, that the joining shall not appear. With the forehead of the first silhouette affort the nose of the second; add to them the mouth of the third, and the chin of the fourth, and the result of these different signs of wisdom will become the image of folly; for at bottom all folly, perhaps, is only an heterogeneous incoherence.

It will be said, that these four faces could not ‘be heterogeneous, if they all belonged to men of sense.’ Be it so: let them have been such or not, the junction of their decomposed features will not the less produce an impression of folly. Those, therefore, who maintain that it is impossible to judge of the whole of a profile from one of its parts only, from a simple detached section; I say, such persons would be founded in their assertion, if Nature, like Art, satisfied herself with piecing up her works. But the compositions of art are arbitrary, whereas Nature ever acts according
to

to permanent laws. Should it happen that a man of good sense fall into madness, such a revolution is immediately announced by heterogeneous signs. The lower part of the face lengthens; the eyes take a contrary direction from that of the forehead; the mouth can no longer remain shut; or else the features undergo some other derangement which makes them lose their equilibrium. Indeed, the accidental madness of a man naturally judicious, will manifest itself by a want of harmony, by an incoherence of the features of the face. If we are desired to judge from the forehead only, we must venture no further than to say—'Such was the natural capacity of this man, before his face was changed by extraordinary causes.' But if the whole face be exhibited, it will not be difficult to determine the radical character, and to distinguish what the man formerly was, from what he actually is.

You must begin with studying the harmony of the constituent parts of the face, if you wish to study physiognomy with success; for, without this preliminary branch of knowledge, your utmost efforts will prove fruitless.

It is impossible for any one to make progress in the science of physiognomy, or possess its true spirit, who is not endowed with a kind of instinct for perceiving the homogeneity and the harmony of Nature; who possesses not that accurate tact, which seizes at the first glance every heterogeneous part; in other words, every thing in a subject which is only the work of art, or the effect of constraint.

Far removed from the sanctuary of this divine science be all those who, destitute of the feeling to which I allude, dare to call in question the simplicity and harmony of Nature; all those who, considering an organized body as a piece of chequered work, represent Nature as a compositor for the printing-press, picking the characters out of different cases. The skin even of the smallest insect has not been woven in this manner; how much less the master-piece of all organisations—the human body!

He who dares to doubt respecting the immediate progression, the continuity, the simplicity of the organical productions of

Nature, is not formed for feeling her beauties, nor consequently for estimating those of art, the imitator of Nature.

I beg pardon of the reader, if I express myself with too much warmth; for my subject hurries me along, and what I advance is of the greatest importance.

The knowledge of the homogeneousness of Nature in general, and of the human form in particular; the prompt feeling which impels us instantaneously to form a judgment of both the one and the other, as it were, instinctively, furnish us with the key of all truth. Is any one, on the contrary, destitute of this knowledge, of this feeling? He has only false ideas of things. I must impute the many caprices and extravagancies which are to be found in works of art, in the productions of genius, and in our actions and decisions, to ignorance and the want of instinctive feeling. Hence the scepticism, the incredulity, the irreligion of the present age.

Can he who allows the homogeneity of Nature, and who possesses the feeling of it, possibly be an infidel? Can he refuse to believe in the Father and in his blessed Son? Must he not acknowledge the most perfect agreement, the most divine harmony; one and the same spirit of unity and simplicity in Nature and in Revelation, in the conduct of our Saviour and that of his apostles, as well as in the precepts which they have left us? Where finds he the appearance—what do I say—where finds he the possibility of an incoherence?

To the human physiognomy let this principle be applied. It will continue no longer a problem, after one is intimately convinced of the homogeneousness of the human form, after it becomes perceptible on the first glance, after it is felt sufficiently to refer to the want of this character, the infinite distance which separates the works of art from the works of Nature. Be possessed of this feeling, this instinct, or this tact, distinguish it by what name you please, and you will allow to every physiognomy only the just measure of faculties of which it is susceptible, and you will act upon each individual according to its capacity, and you will never

never be tempted to ascribe to a character heterogeneous qualities, which could not belong to it.

Faithful to the rules of Nature, you will work after her; you will exact no more than she has given; you will reject only what she has rejected. It will be easy for you to distinguish in your wife, in your children, in your pupil, in your friend, every trait which is suitable to him, in virtue of the organisation of Nature.

By acting with prudence on this original stock, by giving direction to the capital faculties still subsisting, you will be able to restore to the propensities of the heart, and to the traits of the physionomy, their first equilibrium. In general, you will consider every transgression, every vice, as a derangement of this harmony. You will admit that every deviation produces on the exterior form alterations which cannot escape the eyes of the quick-sighted; you will allow that vice deforms and degrades man, created after the image of God.

If the physionomist is penetrated with these feelings and with these ideas, who will form a more accurate judgment than he of the actions of man, and of the works of art? Will any one suspect him of injustice? Will not his decisions be founded on proofs that are irresistible?

I shall here conclude this Lecture; and, in order to guide with more certainty the judgment of the reader, shall proceed to exhibit (as Additions) a new series of Portraits. They shall be examples to justify the rules laid down, and at the same time to indicate the deviations.

LECTURE XXVI.

ADDITIONS.

NEW SERIES OF PORTRAITS.

A.

AN HONEST MAN, INCAPABLE OF ACTING FROM MALIGNITY.

See the Plate.

FIRST, here is a head in which the nose and mouth are found in the most perfect harmony. The forehead is almost too good for the under part of the face. The eye possesses an exact medium in the combined whole; and this whole promises a character honest, incapable of acting from malignity. He has not a great deal of sensibility, but yet there is nothing harsh in him.

The under part of the face announces a contracted intellect, which you would not have expected from such a forehead.

ADDI-



A



B



C



D



E

ADDITION. B.

A MAN CALM AND GENTLE.—*See the Plate.*

Without being ordinary, the forehead is not so good as the nose, and consequently these two parts are not homogeneous. The last announces a man who thinks with much ingenuity; but I do not find the same degree of expression in the under part of the forehead, and still less in the interval between the eye and the eye-brow. Besides the stiff and constrained attitude of the whole, it forms a contrast with the eye and mouth, and especially with the nose.

This phyisionomy, the eye-brow excepted, indicates a character calm and gentle.

ADDITION. C.

MIRTH, BORDERING ON RAILLERY.—*See the Plate.*

This outline, drawn after a bust of Cicero, may be produced, in some sort, as a model of homogeneity. Every thing in it bears the same character of ingenuity; every trait is equally cut, polished, sharpened. Though I do not find in it the sublime, you hazard nothing in affirming that this profile is extraordinary.

This phyisionomy I would propose as the prototype of an acute and penetrating genius; but I suspect him a little of giving into subtilties and minutenesses. Good-nature is not what I would expect from it, but rather mirth bordering on raillery.

ADDI-

ADDITION. D.

GENTLENESS, GOODNESS, AND SENSIBILITY.—*See the Plate.*

This head is one of the most original, and most strikingly marked.

I discern in it an air too childish: the design in general is timid, and the contour of the forehead especially ought to have been managed with more freedom; but, nevertheless, a very beautiful harmony reigns through the whole. Every thing unites in expressing a character of gentleness, goodness, and sensibility. When the hind-head is roundly prominent, the forehead and nose usually advance likewise, and the whole face assumes a form more or less arched.

In truth, the eye in this profile is a little too distant from the extremity of the nose; but considered by itself, it depicts, like all the rest, a soul filled with candour, a mind accurate and just, rather than profound.

ADDITION. E.

HEAD OF A MAN OF EXACTNESS.—*See the Plate.*

However singular it may be in other respects, a homogeneous face distinguishes itself almost always by a natural air which strikes from the first moment. Here is a proof of it. Connoisseur or not, will any one pretend to doubt of the authenticity of the opposite profile? Will any one take it for a work of imagination? Certainly not; every person who looks at it must declare, without hesitation, that it is truly copied after Nature. It is not thus, in effect, that art invents; it never reaches this accuracy of relation,
this



F



G



H



I

this harmony in the features and in the parts of the face. A portrait like this instantly awakens ideas of resemblance to such and such persons whom we think we have seen; or else it inspires the idea that there must exist physionomies which approach to it. Such a forehead never supports a nose descending in a perpendicular line: there must be of necessity this aquiline nose, this form of lip, this mouth half opened, and made for eloquence. It will be easy likewise to determine from this forehead the measure of the faculties which it contains. We must not expect from it the sublime flights of poetry; but the whole features taken together will ever rescue this head from the herd of ordinary beings. It promises a man of exactness, the friend of order, and who carefully retains the ideas which he has once received.

ADDITION. F.

PORTRAIT BEARING THE IMPRESS OF TRUTH.—*See the Plate.*

The impress of truth is upon the opposite portrait. What precision and harmony are distinguishable in this face. The design of it is strongly marked; but I find an incoherent void in the interval which separates the eye-brows, and their expression itself appears to me somewhat vague and feeble. Besides, the character of this forehead might very well retain the emotions of goodness which seem to animate the mouth; that is to say, that the spirit of application of the original, and his natural firmness, might easily degenerate into caprice and obstinacy.

ADDITION. G.

PORTRAIT OF A MAN NOT EASY TO BE SPORTED WITH.

See the Plate.

A good physionomist should know how to distinguish, in every unknown portrait, the traits which are true, from those in which
the

the painter has failed, or which he has altered : those which are in Nature, from those which are out of it. A single trait perfectly true, should suffice him to determine and settle all the traits which are only half true, or which are not at all so. I boast not, for my own part, of having arrived at this degree of sagacity, at this infallibility of tact ; yet, however, I have, at least sometimes, the good fortune to approach it less or more, and to make experiments tolerably successful in this way. Whatever is in this, it would be difficult to succeed here with respect to the opposite portrait, in which I do not perceive a single part in the *exact truth* of Nature. All I can say of it is, that the forehead is in harmony with the hair, and particularly with the chin.

Were I to form a judgment from these features, I should suppose that, in the original, the eye-lids are more wrinkled, the upper lip much more precise and more prominent ; and the parts of the face, properly so called, better marked in general. I am equally certain that the copy does not give entirely the expression of the mouth, already so beautiful : it ought to be more open, and less undulating.

Notwithstanding the imperfections of this portrait, I discern in it still the character of a man not easy to be sported with, and whose presence alone would overawe mean and corrupted minds.

ADDITION. H.

PORTRAIT OF A MAN HARSH AND SURLY.—See the *Plate*.

Were it not as yet understood what I mean by the homogeneity of the face, the opposite portrait would fully explain it.

Compare the contour of the hindhead with the forehead, the forehead with the mouth ; and you will find throughout the same harsh and surly character : a stupid obstinacy is visible in every feature taken separately, and in the form of the whole. Is it possible



CATHERINE II EMPRESS OF RUSSIA.

From L...

possible that such a forehead should be associated with a little sunk lip? Is it possible that, with such a forehead, the hindhead should be prominently arched?

ADDITION. I.

HEAD OF A MAN WITH A FALSE NOSE.—*See the Plate.*

Opposite is another striking instance of the homogeneousness of the face.

'This man lost his nose by an accident, and in its stead supplied an artificial one. Was it possible for him to make choice of any form whatever indifferently, and make it equally to accord with the rest of his face? Assuredly no; a long descending nose like this alone could have fitted him: this progression was the only true one; every other would have been incongruous, heterogeneous.

After this I ask, If the nose must not of necessity rise backward when it thus inclines forward; and reciprocally, if the hinder part must not sink when it is turned up at the tip? Here is then one primary positive rule, on which the homogeneity may be settled with mathematical certainty.

With respect to the signification of the face which the opposite portrait presents, I would say, that it announces astonishing faculties, but with energy. The whole together, and more particularly still the eye, the nose, and the mouth, characterize a disposition which cannot without an effort resist the charms of pleasure.

ADDITION. K.

CATHERINE II. OF RUSSIA.—*See the Plate.*

This illustrious princess, distinguished by so much personal merit, and by so many *singular* qualities, I never had the honour of

Vol. II.

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seeing.

seeing. I am certain, however (though I never had the slightest opportunity of discussing the resemblance of this profile), that if the mouth is exactly taken, the forehead cannot be entirely true; that if the upper part of this division of the face is hit with precision, there must certainly be an error in the section which appears between the eye-brow and the root of the nose: A face so sublime cannot absolutely admit of a nostril so small. Besides, the chin and the nose are sufficiently homogeneous, that is to say, they uniformly announce prudence and firmness.

The goodness and dignity so well expressed in the eye, are reproduced still more advantageously in the form of the face, and in the forehead,

ADDITION. L.

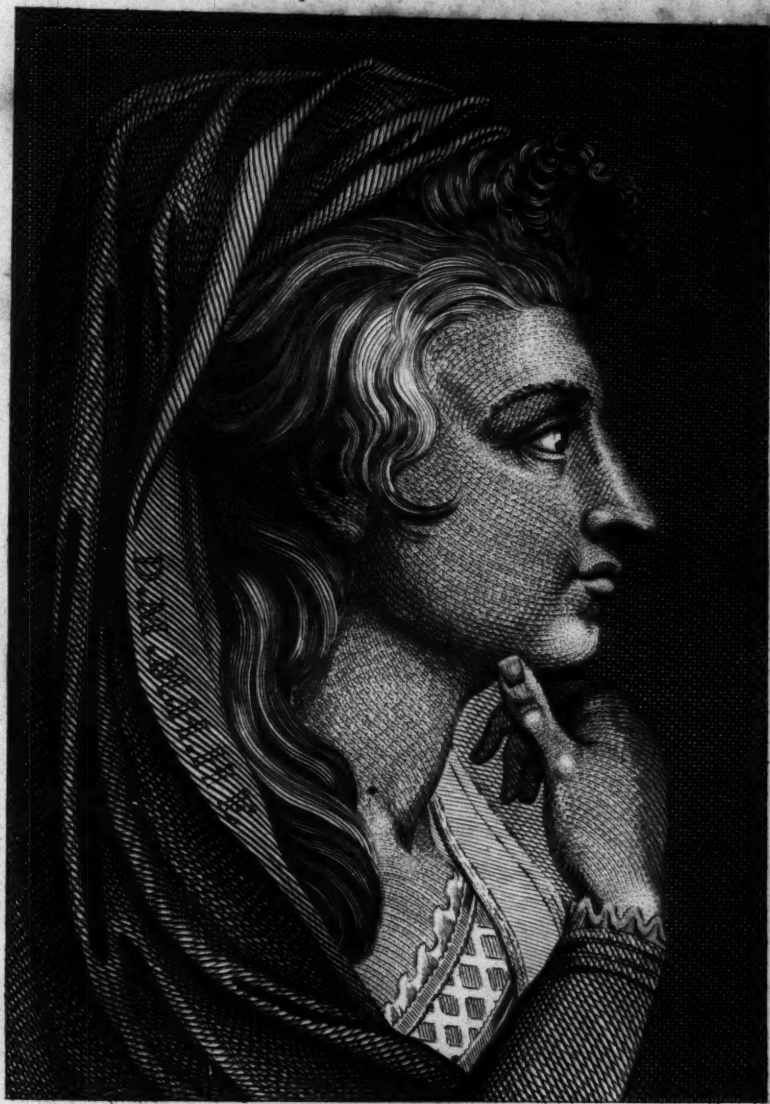
PORTRAIT OF A FEMALE POSSESSING GENTLENESS AND BENIGNITY.—*See the Plate.*

On this phryionomy Nature has imprinted the image of gentleness and benignity. Some marks of these are still visible in the copy, were it only in the mouth; but the irregular design of the eye, the immoderate lengthening of the nose, and the harshness of several other features, produce a heterogeneous effect, which does not belong to the character of this face.

The painter intended to give it an antique form, to introduce an expression of greatness, but, as he has managed it, that expression has degenerated into hardness; and in this, perhaps, he has only lent it his own character, little formed apparently for sensibility.

Compare this portrait with the following, to which imagination has not contributed the slightest article.

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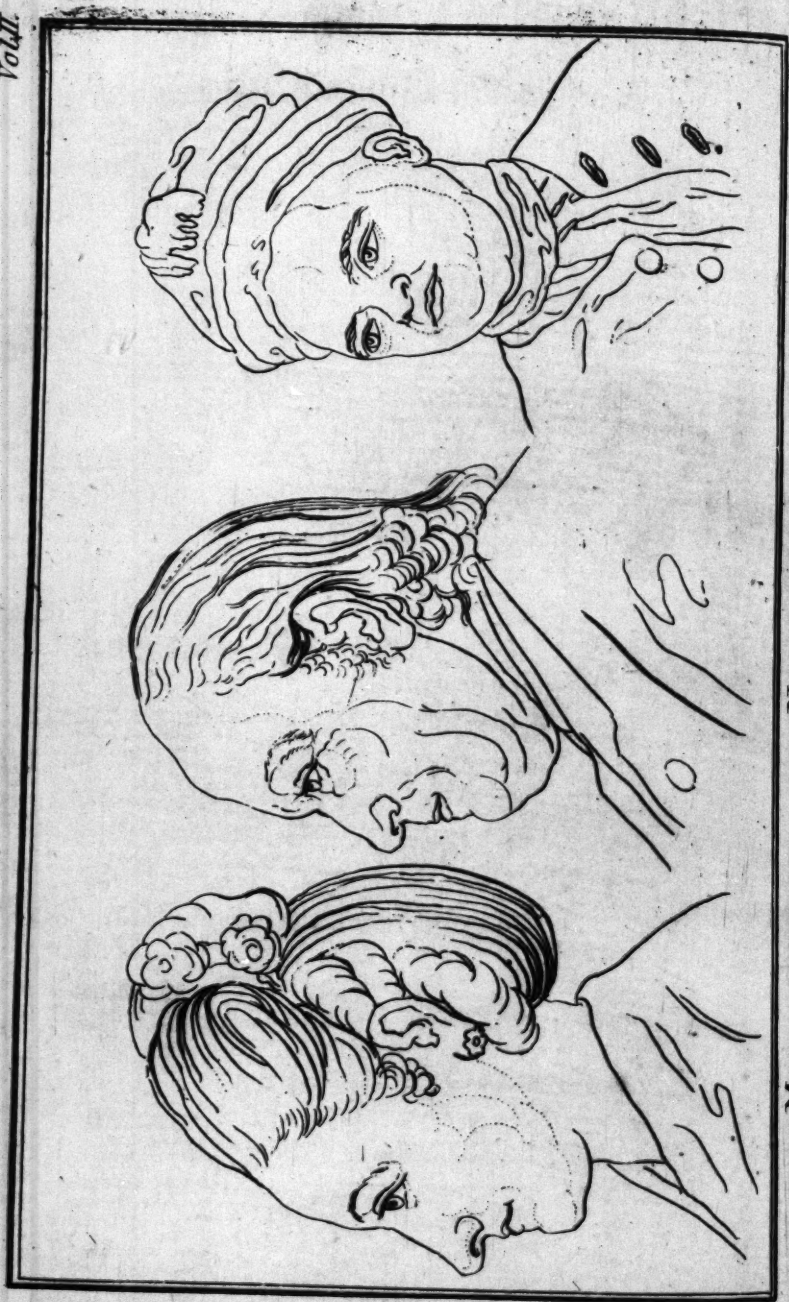


Fuseli Del.

Barlow Sculp.

GENTLENESS and BENIGNITY.

From Lavater.



ADDITION. M.

PROFILE OF A FEMALE WHO POSSESSES TRUTH AND
INGENUOUSNESS.—*See the Plate.*

In the opposite profile there is much more gentleness, benignity, uniformity, and homogeneity. It wants the vivacity of the preceding one, but you find in it so much the more truth and ingenuousness.

This character is less assuming, but knows how to make its faculties turn to good account, and from that very circumstance its stock is continually improving. Foreheads rounded in this manner never admit of an angular nose; and when the mouth expresses so much goodness as this does, it is inseparable from a look open and benign. With such a physiognomy you are perfectly secure against offence and outrage. A harmony of features so perfectly happy, is a safeguard against every assault.

ADDITION. N.

PORTRAIT OF DR. FRANKLIN.—*See the Plate.*

An elevated forehead, which is neither perpendicular nor angular, almost always supposes hair soft and fine, a chin thick and fleshy, a nose rounded at the end. When the forehead, viewed in profile, describes two curves, the upper falls away backward, and the lower advances, so as to form afterwards a marked cavity.

With respect to the portrait under review, it may be adduced as the model of a thinker of singular sagacity and penetration. This happy physiognomy is wonderfully characteristic of a mind capable

of rising, without effort; he is a man who pursues his object with a reflecting coolness, but wholly exempted from obstinacy.

ADDITION. O.

HEAD OF SIR RICHARD STEELE.—*See the Plate.*

The opposite head presents an assemblage of a forehead elevated and bald, of a little nose more or less flat, and of a double chin.

It might be adopted as an almost universal law of Nature, that the eye-brows are always thick when they accompany expressive eyes, and nearly approach them.

The harmony of the features of this portrait prejudices you in its favour; every thing in it is perfectly homogeneous. Nothing more is wanting to characterise clearness and solidity of judgment. Without the smallest hesitation therefore I declare of this face—it is that of reason.

ADDITION. P.

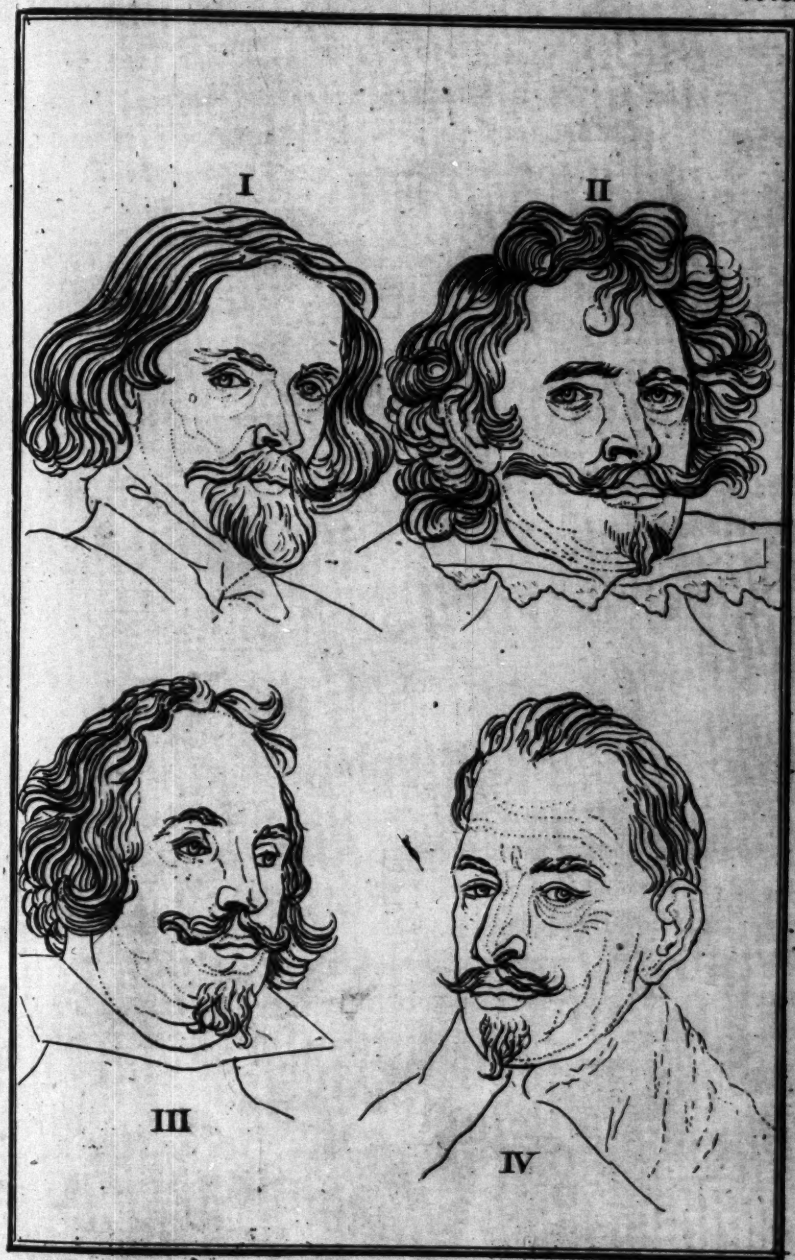
FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

I shall endeavour to explain what is homogeneous or heterogeneous in the features of the portraits on the opposite Plate.

I.

VORSTERMANS.

The gentleness and flexibility of his mind are characterized by the contour of the forehead, by the eyes, and by the aperture of the





the mouth; but the drawing of the mouth itself is defective, and this incorrectness makes it form a contrast with the other parts of the face. The point of the nose too has something heterogeneous, and the bone of the eye ought to be somewhat less obtuse.

PORTRAIT II.

GUZMAN.

This is truly the physionomy of a hero; but it required a more decided look, and eyes whose angles were more acute. The design of the lips is likewise too vague, too feeble for a face so energetic. The upper and under parts of the face are in perfect harmony in all other respects.

PORTRAIT III.

PERERA.

The chin and forehead are homogeneous; though this last is not sufficiently arched, that is, the contours of it are not round enough. This sort of elevated and arched foreheads can scarcely harmonize with a nose pointed and strongly marked. They require one of a middle size, that is, rather small than large, relatively to the forehead. Observe especially, what is very remarkable, that such a forehead rising into an arch, and half bald, is usually combined with jaws and a chin very fleshy.

The head of Guzman, that of Franklin, under the letter N. of the Additions in this Lecture, and, in short, the portraits on the preceding pages, furnish a proof of it.

PORTRAIT IV.

FRITLAND.

Here is another physionomy of a hero, and one of the most majestic. The character of its firmness is expressed with great truth.

truth. This man is formed to command, not to obey. The mouth in general, and particularly the line which divides it, are too insipid for such a face; the chin and under-chin too smooth and unmeaning. Such perpendicular foreheads as this, always associate harmoniously with cheeks of an analogous form.

ADDITION. Q.

FOUR PORTRAITS AFTER VAN DYKE.—*See the Plate.*

PORTRAIT I.

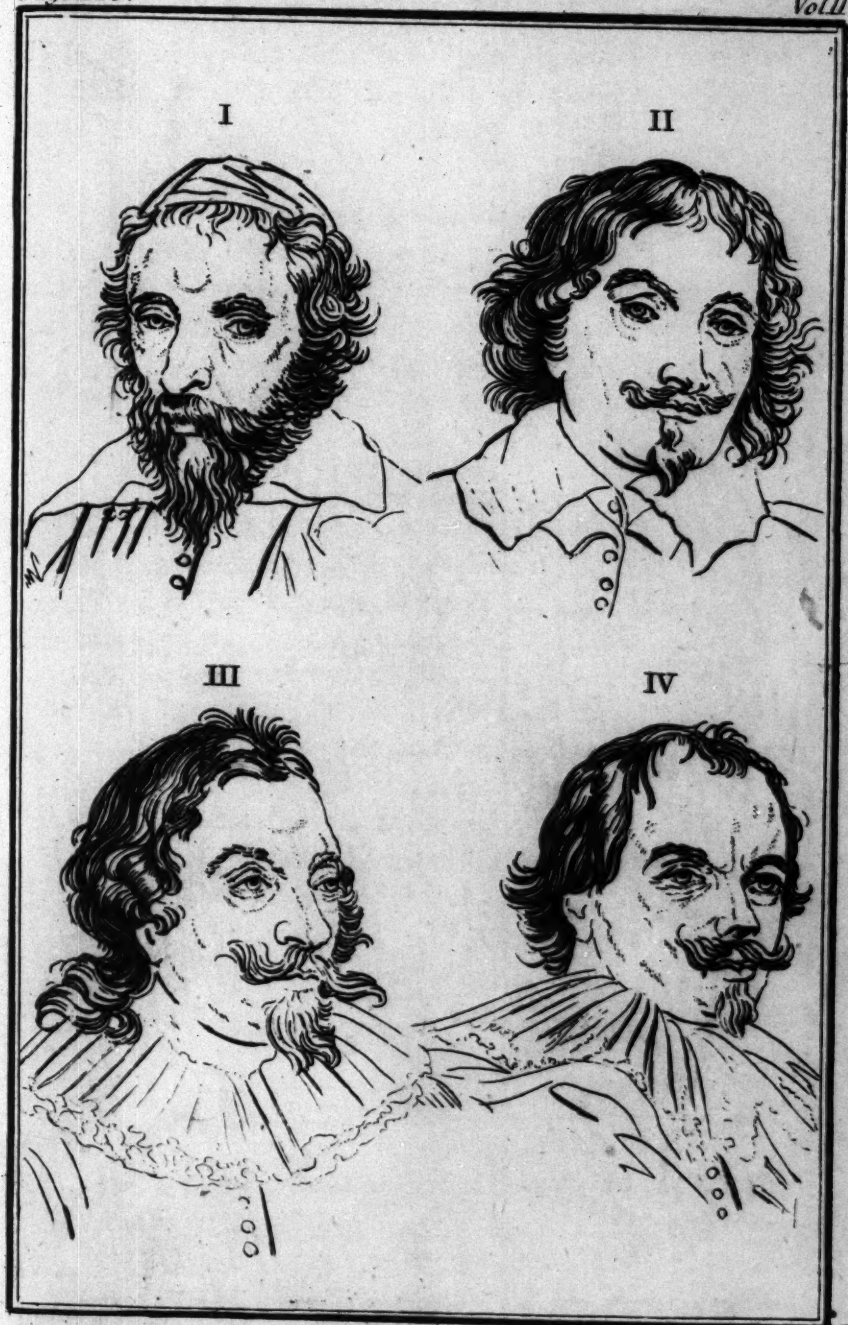
PEIRESC.

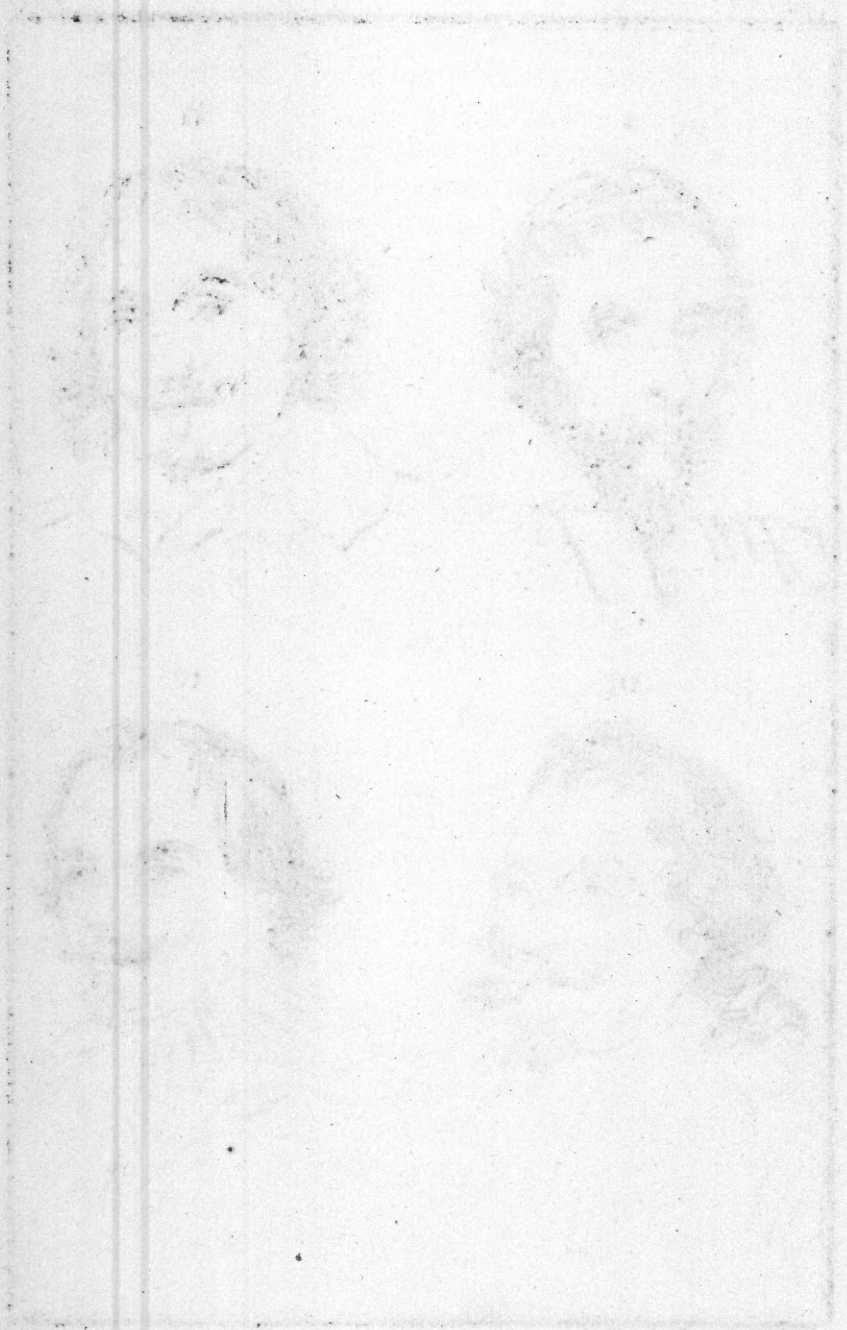
The phyfionomy of a consummate politician, equally dexterous in discovering and in concealing secrets, formed for the labours of the cabinet in every respect. Faces which draw to a point thus, from the eyes to the extremity of the chin, always suppose long noses. Never do we find in them a turned up nose, or large prominent eyes. The firmness which characterizes them deserves rather the name of obstinacy; persons of this sort have recourse to intrigue, and act by indirect means. They carefully shun occasions which require them to appear, and to run any personal risk.

PORTRAIT II.

SCAGLIA.

If I may be allowed the expression, this face is the master-piece of homogeneity. It announces a heart overflowing with sensibility, masculine energy, and a composure incapable of being disturbed. It suggests to me the idea of beings of a superior order,
Seldom





Seldom are energy and calmness so happily blended. Need we be surprised, then, to read the following inscription under his portrait?

- ‘ Hic quem tacentem nobilis finxit manus,
- ‘ Nuper disertâ principes linguâ movens,
- ‘ Momenta rebus magna perplexis dedit.
- ‘ Sibi nunc filendo vivit, ac procul totum
- ‘ Undare mundum tacitus e portu intuens,
- ‘ Animum ad futura, doctus ex visis, parat.’

IMITATED.

In form serene behold the sage pourtray'd,
 Whose tongue the hearts of princes lately sway'd;
 His hand was wont to guide the helm of state,
 And sav'd his country from impending fate:
 Now, safe in port, he hears the tempest roar,
 And the loud surges dash the sounding shore:
 Experience-taught resigns all human things
 ‘ To mad ambition and the pride of kings;’
 Eyes happier shores where war and tempests cease;
 Where all within, and all around, is peace.

PORTRAIT III.

CACHIOPIN.

This face is entirely drawn in the same spirit. It can suit only a man of superior taste.

The eye indicates love of the fine arts; the forehead promises a clear and sound understanding, and quickness of conception, rather than penetration. In the under part, the nose goes off a little too short.

Por-

PORTRAIT IV.

STEVENS.

Here is a visible contrast: the under lip cannot harmonize either with the mouth or the eye. This last too preserves an expression of gentleness which the mouth wants. Farther observe, that a nose whose ridge is so broad, and which thus turns up at the tip, is a very usual mark of judgment and of natural wit.

The relation which I have pointed out in some of the foregoing heads, you will find here between the forehead and the lower part of the face.

LECTURE



HEAD after RAPHAEL.



A

LECTURE XXVII.

DETERMINED not to omit any thing which can illustrate the Science of Physiognomy, I have resolved to devote a separate Lecture to the works of Raphael, the most interesting and the most instructive subjects. No copy can equal the perfection of his pictures, nor his drawings; but *something* they must lose under the graver.

PORTRAITS AFTER RAPHAEL.

A.

A SUBLIME CHARACTER.—*See the Plate.*

With a look of compassion this person seems to regard an object which excites sorrow—a sublime character, full of energy and strength of judgment.

Separately to consider every part, every feature of this face, not a single one is to be found perfectly true, and of which the drawing is correct. Closely examined, the eye is quite a caricature; the same thing I must say of the eye-brow, the nose, the mouth, the chin, the forehead. The nose, which is the part the best managed,

as well as the most elegant and the most expressive, is unsuitable to a female face—it is not natural; nevertheless it produces effect; it seduces, because it is the caricature, the incorrect copy of a pretended Greek nose. The notched contour of the point of the nose is likewise an irregularity, and is not homogeneous to the other contours of that part. Lastly, the chin is masculine, and out of nature.

Young painters, designers, poets! allow me yet once more to tender you this salutary advice—Above every thing, aim at truth: be correct; study, copy, measure Nature. Be on your guard against that *ideal beauty*, that *great manner*, that *high style*, that *antique taste*, and all the other fashionable terms with which your ears are incessantly stunned, and your imagination heated, but which only mislead you from truth. We sometimes overlook negligences in a genius of the first order, in a painter otherwise known to be correct, who, hurried on by his ideas, presents them hastily in a slight sketch; but, nevertheless, these negligences are not the less real faults.

B.

ATTENTION, DESIRE, HOPE, REFLECTING ASTONISHMENT.

See the Plate.

These are the principal characters distinguishable in this second head of Raphael.

The nose promises great elevation of soul, superior wisdom and equal candour. There is an air of goodness in the mouth which borders on weakness. The eye and eye-brow announce the composure of ingenuousness, undisturbed by passion, and the same expression is also apparent in the outlines, from the forehead down to the ear.



Barlow sculp

Attention, desire, hope, reflecting Astonishment.

after Guido.

From Cavalotti.

nt.

water.



HEAD AFTER GUIDO.—*See the Plate.*

I here subjoin, in the same style, a head after Guido. Both for truth of expression, and correctness of design, it appears to me admirable; therefore, I must be allowed to give it the preference to that of Raphael, which seduces chiefly by the beautiful contours of the nose.

C.

HEAD OF A MAN OF A SERIOUS CAST.—*See the Plate.*

The serious cast of this face, and its masculine energy, surely destroy not the sentiments of compassion which are at the same time painted on it. It is the affliction of a good man, such as, in effect, I find him in form and features of the face. I must not say that this air of the head is affected; but cannot help finding fault with the eye-brows, which so far from harmonizing with the energy of the whole, are only feeble and harsh.

HEAD OF A MAN WHO GROANS UNDER THE PRESSURE OF HIS SORROW.—*See the Plate.*

The head here subjoined, is from the hand of a different master; but it equally expresses the interest of compassion: It has not, by much, the same energy, though drawn, perhaps, with more accuracy than that of Raphael.

This face represents the situation of a man who groans under the pressure of his sorrow, and who has not sufficient strength to support it: it is a face rather ordinary than sublime.

D.

PROFOUND CONTEMPLATION.—*See the Plate.*

Were this face intersected by lines, the drawing would be found astonishingly incorrect: it would again appear how widely the greatest masters deviate from Nature, and that they conceal their faults merely by dint of genius.

Whatever may be the inaccuracies of this face, it does not the less approach toward the sublime. Every thing in it announces profound contemplation: you here see a soul calmly occupied with its object, and which, without being agitated by the more violent passions, has, however, nothing of the coldness of indifference.

Were every part of this face to be reduced to its proper place and proportion, the forehead would be less masculine; that is, it would have something more of a curve; the eye-brows would have more precision; the upper eye-lid would be more strongly marked, and have more of the arch; the nostril would more clearly appear; the mouth would be more agreeable, and the lips better formed. Even in the original painting, these are not the only defects which disfigure this piece. This head, were they corrected, would be a worthy representation of that of *the Virgin*. It is still lovely, even in its present state, were it only but for the contour of the nose.

THREE INFERIOR FACES.—*See the Plate.*

The face I have been speaking of will ever be preferred to the three opposite, which are much less distinguished, and are the production of a pencil very inferior to that of Raphael.



E

E.

HEAD OF AN ANGEL.—*See the Plate.*

This is no more, in my opinion, the head of an angel, than it is that of a man. Why? Because it is composed of parts altogether heterogeneous. Whatever illusion it may produce as a whole, and let this illusion proceed from the figure itself, or from its attitude, or from the flowing hair, or, if you please, from the serious and discontented air discoverable in the mouth and in the eye, nevertheless it is decidedly certain, that this production totally violates every rule of design. This judgment will be pronounced on it by every accurate and unprejudiced observer.

The nose, taken apart, is suitable only to a young lad of a good heart, but a weak understanding. The forehead conceals a reflecting character, but at the same time cold and obstinate. The under lip (of which the design cannot bear the slightest inspection) seems agitated by apprehension and terror. That eye feeble, and incorrectly drawn, has besides, I think, an air of timidity. That fire, and that sublime composure, which become the Messenger of Heaven, the Announcer of the judgments of the Most High, and the Minister of his vengeance, is not there discernible. The upper part of the face forms a contrast with the under: the former does not admit of that shrinking under-lip, nor of that retreating chin. I must add, even at the hazard of tiring my readers, that the ear, thrown to an infinite distance from the nose, is a violation of the laws of homogeneity; and likewise, that notwithstanding all the efforts of the painter, the neck is feeble to the last degree, and disgusts by its immoderate tension.

The eye-brow, viewed in front, is perhaps homogeneous to the forehead; but, after all, this trait is defective in respect of truth and expression.

F.

PROFILE, VOID OF TRUTH, HARMONY, AND GRACE.

See the Plate.

At sight of this profile some will declare, with an enthusiasm real or affected, 'This is a Greek head.' Others will exclaim, 'It is impossible to tell what it is!' What decision shall I then pronounce? Yet once more, nay a hundred times more, if there be occasion to repeat it, 'My rule is Nature.'

Did such a face really exist, what an impression would it make upon us, and on every person capable of reflection! Perhaps it might seduce for a moment; or, in other words, we might imagine that we perceived something great in it: but will the heart find there any thing to solace it, and can we discover in the combined whole the character of true greatness?

This profile wants truth, harmony, and grace; how then comes it to strike at the first glance, and by what charm does it force our approbation? Not, surely, by that eye, the design of which is so frightful; as little can it be by that uncouth trait which represents the nostril; nor these lips, as wretchedly given as all the rest. Where then lurks the illusion? Partly in the beautiful contour of the forehead; perhaps also in the eye-brow, which possesses much delicacy, notwithstanding the incorrectness of the design; it is especially in the contour of the nose, from the eye-brow to the extremity of the upper lip; lastly, it is less or more in the chin. But however beautiful these parts may be, they want expression; they flatter the senses, but say nothing to the understanding.

PROFOUND





H

G.

PROFOUND AND CONCENTRATED SORROW.—*See the Plate.*

That this print is infinitely inferior to the original, it cannot be doubted. The design of it is contemptible, if minutely examined feature by feature. It is a defective performance, and in vain do you look for either nature or art; every thing in it is spoilt by affectation. Can these be eyes? Is that a mouth? What means that nose, at least as to the nostril? The hand at the bottom of the plate, is neither that of a man nor of a woman. This wretched copy is probably the effort of a young artist eager in the pursuit of genius.

What disagreement between the nose, the eyes, and the mouth! There is at most a kind of relation between the chin and the mouth; but this last is so bungled, particularly in the corner of the lips, that it is impossible to charge it to the account of Raphael.

The eyes are fore-shortened; but wherefore, in the same figure, and in the same position, not foreshorten also the nose and the upper lip? which, by the bye, can be the lip neither of a man nor of an angel, nor that of an animal.

The forehead is the seat of profound and concentrated sorrow, which tends to fainting, of which the mouth gives the expression.

H.

SANCTITY TRULY APOSTOLIC.—*See the Plate.*

This head was copied from a simple sketch in the collection of Mr. Fœsch, a member of the great council of Bâle. A face full of soul, and a sanctity truly apostolic.

However

However careless a sketch of Raphael may be, we always discover in it the *great Raphael*: every where the same sensibility; every where a certain effect. After noticing twenty faults in one of his pieces, the question will always recur in the end, 'But how comes it, that this face produces a hundred times more effect than so many other designs more laboured and correct?'

Here the forehead, considered by itself, is neither well shaped nor well drawn. The eye-brow is scarcely visible. The form of the eyes is trivial to the last degree. The contour of the cheeks has nothing to distinguish it, and, with strict propriety, cannot be called beautiful. In what, then, consists the happy expression of this head? Why are we instantly disposed to call it the head of an apostle? How come we to dwell upon it with a religious veneration? For this reason, because there is more than one species of beauty distinguishes this head, and contributes to the surprising effect which it produces. First, that large nose which possesses so much energy; then the mouth, though the design of it be a little too vague; add to that the softness of the hair of the beard; but above all the section of the forehead which is between the eyes, near the root of the nose; in short, the simplicity of the composition, and the harmony of the whole, every part of which contributes to the same end.

I find in it a mind attentive, a character full of energy, a soul powerfully interested in its object, and impelled by vivacity of feeling.

I.

VIRGIN MOTHER OF THE SAVIOUR.---See the *Plate*:

The original presents great beauties: the copy conveys them with all possible exactness; and yet I must not declare, that this head is admirable, that it reaches the sublime. It does not produce a decided effect. Without being ordinary, it is neither an accurate

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accurate production, nor a work of genius; and the one or the other is absolutely necessary to succeed in painting.

It is not thus that Durer and Holbein designed: they accustomed themselves faithfully to follow Nature. All the faculties of the soul appear to be suspended in the opposite face. It expresses neither profound meditation, nor tender affection. The eyes, and even the whole together, sufficiently characterize the Virgin Mother of the Saviour; but the eye-brows are too thick, and ought to have been more arched. The under part of the nose is mean. That mouth, open from the one angle to the other, thereby becomes insipid. The lips are ill-formed, and the chin likewise has been neglected.

K.

HEAD OF JOSEPH.—*See the Plate.*

This head, in the original picture, inspires admiration and respect; and the very copy approaches the sublime. The contour, however, of the forehead is palpably inaccurate; indeed, it is not designed in all its purity: the eye-brows and nostril are whimsical; but every thing else announces the sanctity of a patriarch, a calmness not to be disturbed, venerable goodness, modestly inaccessible to vanity, a moderation which alone would be sufficient to form the eulogium of this character.

L.

INFANT HEAD OF CHRIST.—*See the Plate.*

When I feel myself under the necessity of finding fault with works which I could have wished it had been in my power to commend, it gives me pain. But *amicus Plato, amicus Socrates,*
VOL. II. Qq sed

sed magis amica veritas—Plato is my friend, Socrates is my friend, but Truth is still a dearer friend.

The drawing of this forehead is timid and destitute of character. Even for an ordinary child, the nose would be too mean. Were the upper lip a little more, and the lower somewhat less strongly marked, there would be an expression of goodness and greatness in the mouth. The eyes promise a judicious mind, excellent dispositions, dignity; but look not here for the sublime.

The under part of the chin, the ear, and the eye-brows, are almost beneath criticism; notwithstanding which, this head, in the original picture, produces the most striking effect---for, on looking at it, you fall prostrate, and adore it. In works of a certain description, *all depends on a little more or a little less.*

M.

INFANT HEAD OF ST. JOHN.---*See the Plate.*

This head, and the three preceding, have been detached from the picture of the *Holy Family*, and are said to have been copied on oiled paper.

The opposite head does not the less present the forehead of a perfect changeling. The nose is destitute of character, and, particularly in the under part, is contemptible. The eye and the mouth express a fixed attention: I discover in them much simplicity and goodness, but nothing that indicates a superior mind.

N.

ELIZABETH, THE MOTHER OF ST. JOHN-BAPTIST.

See the Plate.

According to all appearance, this figure represents Elizabeth, the mother of St. John-Baptist. It announces a mind attentive, and





and violently on the stretch, but which by no means approaches the sublime. Here too there is not a single part correctly drawn.

This criticism is particularly applicable to the eye-brow, the nostril, and the mouth, or rather to what is substituted in the room of these parts.

The forehead, the nose, and the chin, are passable. Even to the eye I will allow a certain precision; nevertheless, I think it is too piercing: I could wish to see in it more of dignity and devotion.

What gives to the heads of Raphael, even to the most ordinary, a merit so distinguished, and a character of originality, is the simplicity of the composition, the happy unity of ideas, which all concur toward one and the same end.

O.

HEAD OF ST. JOHN BAPTIST.—*See the Plate:*

This is considered as one of Raphael's master-pieces: the original picture is in the gallery at Dusseldorf.

There is a simplicity in it blended with a dignity which cannot fail to produce strong and lasting impressions. A judgment may be formed of this, even from this third copy, to a greater or less degree. How much of nature and expression! It is the image of spotless innocence, but you perceive in it not so much of 'the spirit of Elias' as the character of 'the friend of the bridegroom.' (Jo. iii. 29.)

Separately considered, the parts are not executed in a superior manner; notwithstanding which, the whole produces a fine effect. The mouth has something affectedly precise and even insipid. The hair is justly admired; but is not easily conceivable why, in a head of such energy, the beard should have been forgotten.

THE CALMNESS OF INNOCENCE.—*See the Plate.*

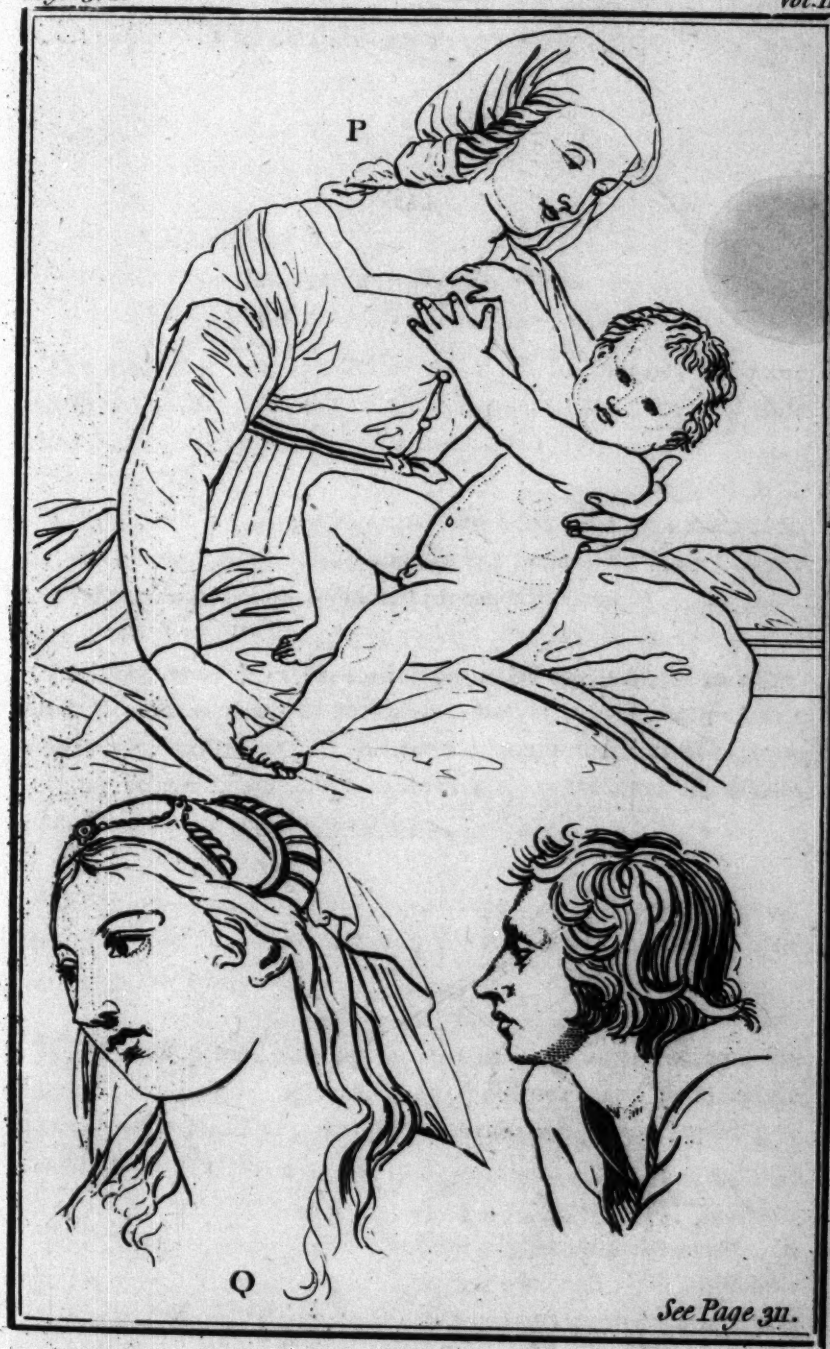
Though this print be perhaps only a tenth copy, it is notwithstanding an admirable production, full of softness and simplicity.

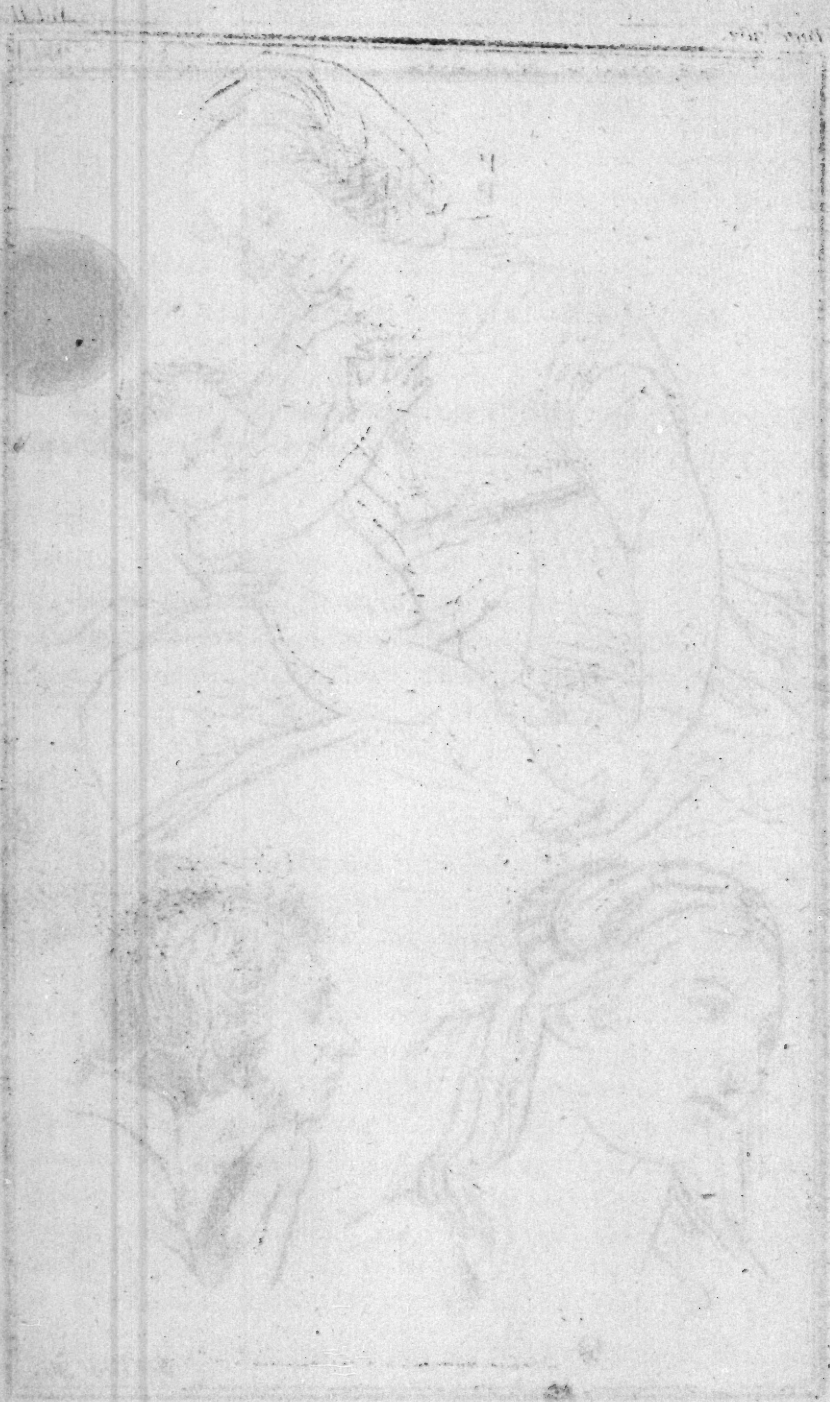
The disposition, the attitude, the details, every thing in it breathes the calmness of innocence. Is it possible not to discover the Virgin Mother of Christ in these features? Is it possible not to discover in them a character wise, prudent, and discreet, exempt from perturbation and passion? There is not a single particular, even to the hands, that does not express this character; but the contour of the nose has lost much of its dignity through the fault of the copyer.

Excepting the timidity and pitifulness of the drawing, and particularly of that right ear which has been so scandalously neglected, I find in the figure of the child the character of uncommon energy. It promises a personage who will signalize himself by great actions; who will not leave the world, without leaving in it eternal monuments of his glory. He is born to royalty, and seems already to feel his dignity. The features of the face, in other respects, suggest nothing of the amiable ingenuousness which suits his age and character: it might, however, have been preserved; for simplicity is by no means incompatible with heroism, though these two qualities are rarely found united in the same person.

By an air too timid and too vulgar, the under part of the face likewise gives disgust.

CLEMENCY.





Q.

SAINT MARTIN CLEMENCY.—See the Plate.

The more that forms possess of the truth of Nature, the more correct and harmonious will be the design, and the more will these forms please the eye and satisfy the mind.

Though still far from perfection, this head is better drawn than any of the preceding. It is quite in the same spirit: over all the parts of the face the same character seems diffused.

The contour of the nose, I admit, goes off too much in an angle, and presents something of harshness; but is not for that destitute of powerful expression: it indicates as much firmness as dignity, and may be considered here, in this sense, as the mark of a character of rectitude and impartiality.

The painter has, in general, introduced into this figure much clearness and energy: a noble simplicity animates the whole, and every part taken separately.

In the most perfect harmony are the eye, the eye-brow, and the mouth. Every thing announces an indulgence and good-nature unmixed with weakness, clemency founded on justice, nothing of preciseness or affectation.

To discover that this figure has been copied after the marble, it requires only a slight degree of attention; at least, it is impossible to doubt that the artist, in imprinting his own genius upon it, has followed the model of an antique.

R.

A PATRIARCH OF SUPERIOR RANK, AND THREE YOUNG FIGURES.—*See the Plate.*

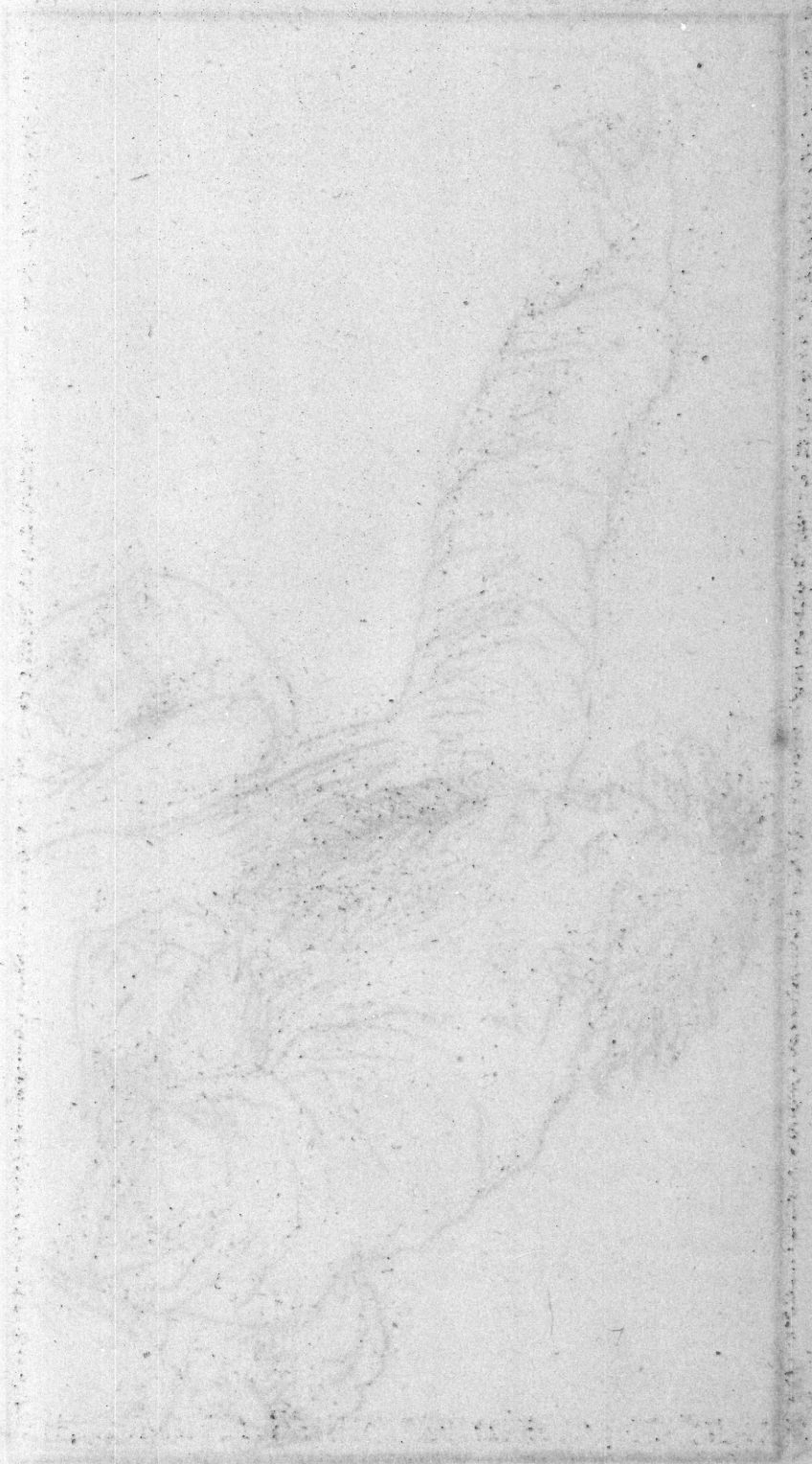
Here is neither a god, nor a demi-god; but, if this figure be presented to me as that of a prophet or patriarch, I will not hesitate to place it in the highest order.

The hair and the beard also have a seductive influence: they throw a species of illusion over several irregularities which might furnish matter to criticism, or even appear shocking. For example, such are the left eye-brow, the total neglect of this feature above the right eye, and the design itself of that eye. Also such is the nostril, so frequently, or rather almost always, neglected in Raphael's heads.

On the other hand, these blemishes are redeemed by great beauties. The disposition of the subject, the attitude of the arms, the hands, the drapery, the flowing hair, the beard; and even, in some respects, the form of the face, the look, the shape of the nose, all are managed in an elevated style which gives animation to the whole.

These three figures of angels, or would-be angels, are only lusty stout lads, drawn without correctness, without truth, without amenity, and without character. They are neither children, nor grown men, nor angels, nor demons.

Fig. 2, in particular, is a horrid figure; and, were I disposed to allow a degree of dignity to fig. 3, the nose must ever appear contemptible.









S.

FIVE HEADS.—*See the Plate.*

I adore what is exact, precise, and correct; what is not so, cannot be consistent with truth. In this respect, Nature surpasses all the efforts of art. She always knows what she is about; she disposes every thing, she designs every thing; she reduces all to the individual, which she subdivides into other individual parts. Hence the nearer art approaches these principles of Nature, the more expressive will it be, and the greater effect will it produce. In the opposite plate the painter intended to rise above ordinary forms; his imagination fed on intellectual beauty, and yet he faithfully adheres to nature and truth.

Fig. 1. Strikes us less than the others; and, in my opinion, it has lost by the foreshortening; but the under part of the face presents a dignity not commonly to be found among men.

Fig. 2. This figure is too timid to be that of a Moses; yet you discover in it, if I may be allowed the expression, a celestial origin.

Fig. 3. That face would bear the impress of a sublime composure, and superior strength of mind, were the nose a hair's-breadth broader.

Fig. 4. This head supposes a being above humanity; and, even in the copy, it preserves an energy and harmony which command respect.

Fig. 5. An open and contented character, of singular composure and goodness; it announces a mind luminous and formed for enjoyment. This face, however, reaches not the sublime; it does not rise even to true greatness.

T.

FIVE HEADS — *See the Plate.*

Fig. 1. It is much to be lamented that the forehead is a little too tense: it ought to have bent inward more or less toward the middle, and consequently to have described two arches when viewed in profile. With this exception, the whole taken together, and the parts in detail, admirably well express attention mixed with astonishment; they promise a character truly dignified, a heart expanded to the reception of truth.

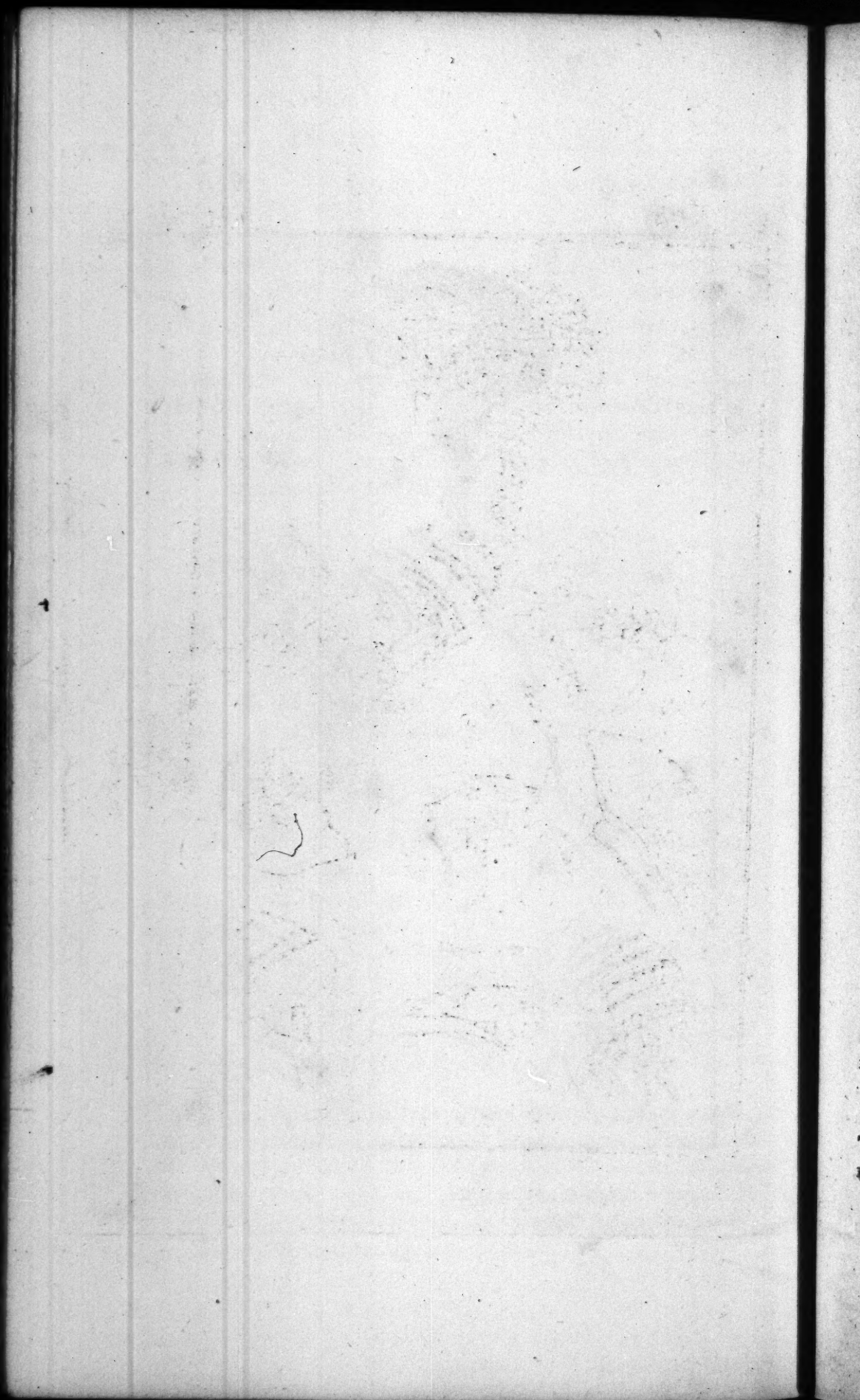
Fig. 2. A most distinguished countenance, but it has unhappily fallen into the hands of a very indifferent copyist. With these fine large eyes that little nose forms a shocking contrast. The surprise which agitates this physiognomy appears to be occasioned by some cause of discontent.

Fig. 3. If I except the under part of the nose, this face rises to the true sublime; in other words, it possesses the greatest simplicity and the most powerful expression. It supposes a reflecting mind, and a feeling heart. It promises, in a word, a person who will always act with dignity. The superiority of this character is particularly distinguishable in the forehead, the eye-brows, the mouth, and the chin; and is again apparent in the wonderful harmony of the whole.

Fig. 4. Here again, and almost always, the tip of the nose is faulty. Besides, there is in this figure a knitting of the eye-brows which gives it an air of chagrin and fullness; the nose likewise is too near the mouth. This face, otherwise energetical, is degraded by all these irregularities, and rendered disgusting.

Fig. 5. Assuredly this face is not cast in an ordinary mould; but it becomes almost insupportable from its affected attitude and the prim air of the mouth: the drawing of the eye, too, offends against correctness. Besides, the upper part of the face announces not energy, but much capacity, and a great facility of seizing beauties which affect the senses.





FROM THE SCHOOL OF ATHENS.—*See the Plate.*

The opposite head, excepting the incorrectness of the eye, is entirely in the spirit of Raphael; that is, you find in it his purity, his simplicity, and his genius.

The nose alone is beyond all price. The upper lip advances too much, and the under is not much better designed. It is, in some degree, a defect of habit which recurs in most of Raphael's profiles.

V.

NINE HEADS.—*See the Plates.*

These nine heads of Raphael's are admirably designed, and clearly discover the spirit of their author, rather better perhaps than all the preceding. They likewise possess more truth and correctness. I shall make a few remarks on each in particular.

Fig. 1. Is a man of good judgment, of singular honour and probity.

Fig. 2. A character firm, manly, and prudent; estimable, and even great, if you please; but not sublime.

Fig. 3. Neither is this so, though perhaps with still more merit. I discover in it much firmness and gravity, wisdom and mature reflection.

Fig. 4. Rather the grimace of feeling than real sensibility. The air of the head indicates more of a stupid look than holy rapture.

Fig. 5. This head possesses, excepting the ear and the under part of the nose, gravity, wisdom, and dignity. It is the true physionomy of a Father of the Church, though a little more cunning than was necessary.

Fig. 6. This supposes a man who may have much ability and enterprize, but to whom I cannot admit elevation of soul.

Fig. 7. From this head I should expect clear ideas, but it does not announce much greatness. The under lip sinks too much.

Fig. 8. This face is astonishingly harmonious—perhaps it ought to have the preference to all the others. This is a man capable of giving good counsel, and who joins actions to words.

Fig. 9. A slight degree of incorrectness in the design of the nose gives this physionomy a vulgar air; in other respects it wants not dignity, and promises talents.

X.

ATTENTION MIXED WITH ASTONISHMENT.

See the Plate.

Opposite is another head entirely in the taste of our painter.

How admirable the simplicity of the composition, the fulness and rotundity of the design, the uniformity and harmony of the whole! In that beautiful face you discover a mind ingenuous and docile; a marked passion, yet at the same time so gentle, and moderated by so much calmness, that it scarcely retains the resemblance of passion. However, I could have wished to see a little more connexion between the parts, more of muscular expression, which Nature never fails to mark to a certain degree, though it be not always strikingly apparent.

You

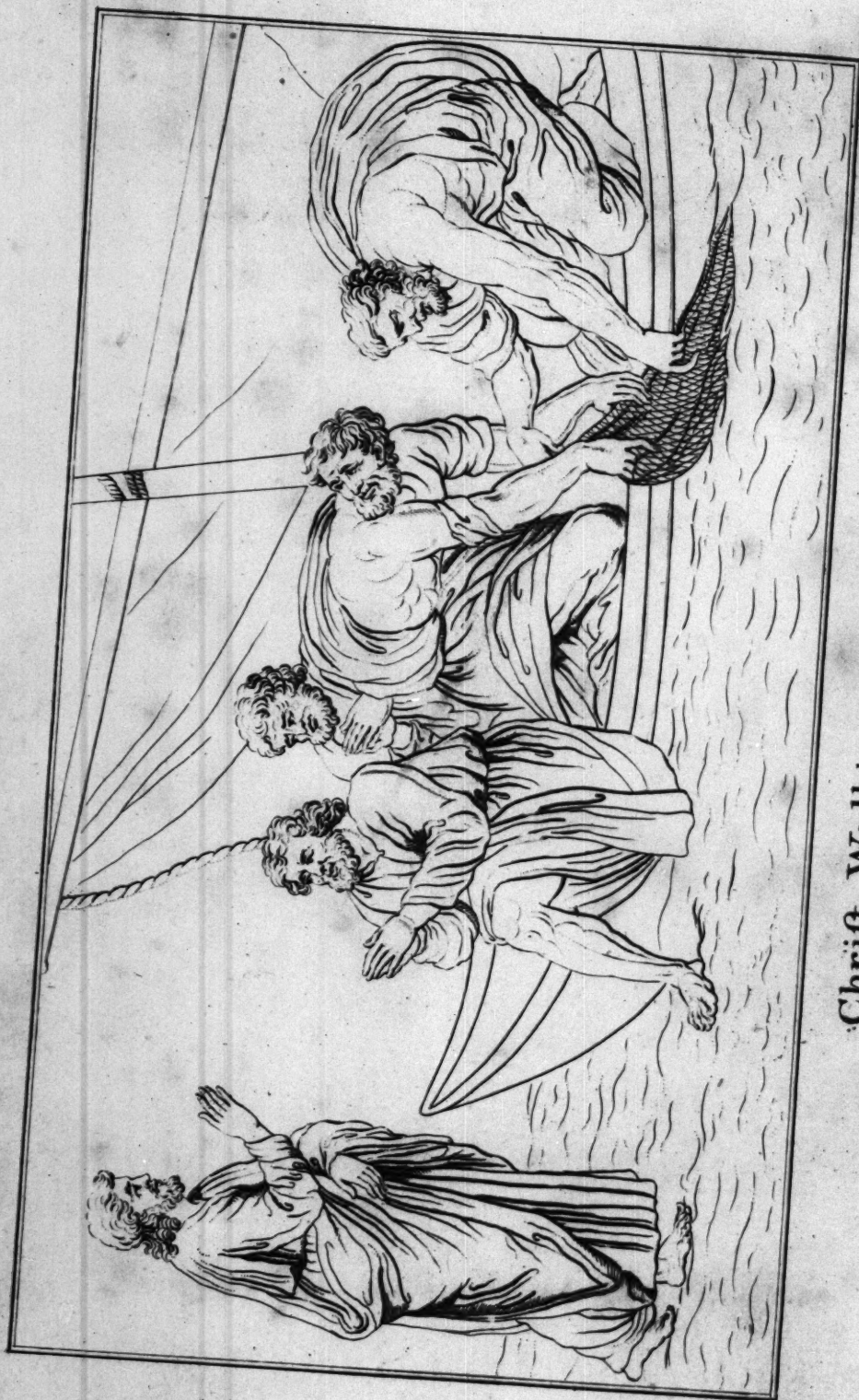


Barker sculp

ATTENTION mixed with ASTONISHMENT.

after Raphael.

from Lavater.



Christ Walking on the Sea. *after Raphael*

Barth. Schap.

From Zanker's

You are sure of finding, in all the heads of Raphael, a beautiful smooth forehead, and a long nose remarkable for the breadth of the ridge: almost always, particularly in profiles and demi-profiles, the mouth is half open. In the present instance, you discern, through these distinctive features, attention mixed with astonishment. On the whole, the character appears possessed of singular gentleness, firmness, and candour.

Y.

CHRIST WALKING ON THE SEA.—*See the Plate.*

In the attitudes, and in the action, Raphael is peculiarly excellent in whole figures. His pictures in this kind have a character of truth and enthusiasm which I do not find, to the same degree, in his heads.

With respect to the opposite plate, the attitude of Jesus Christ ought to be, I allow, somewhat more imposing; but, nevertheless, this figure gives full proof of the talents of the designer.

Were the features of the face less concentrated, the expression of it would be admirable: in its present state, it rises very little above mediocrity.

From the attitudes, as well as from the air of the heads, the other figures are equally striking.

You already distinguish apostles in these simple fishermen, and they were assuredly worthy of this high vocation. Such men, such physiognomies, must necessarily have been pleasing to our blessed Saviour; must have met with a reception from him, becoming persons sent to him by his Father.

I am less pleased with the face of him on the prow of the vessel than the rest; and my reason is, that the left eye sinks too much toward the nose.

Z.

THE LAST SUPPER.—See the Plate.

To become sensible that this is an assemblage of great men, it is sufficient, in my opinion, to look on these figures and these physiognomies.

There is not a single one entirely ordinary among these faces; but, with respect to both proportion and expression, that of the Saviour (*a*) eclipses all the rest; it announces most dignity and calmness, most gentleness and resolution.

The character of its greatness ought to be explained by the *form* of the face; by the *proportion* of the principal parts; the horizontal *parallelism* of the eye-brows, of the eyes, of the nose, and of the mouth; the *perpendicularity* of the nose, the ridge of which is broad and regular. The air of the head is here less expressive than the face itself. The attitude is entirely suited to the dignity of the greatest and most gentle of masters, and forms a fine contrast with the other personages of the picture. Their features have not the same regularity. In some of them the root of the nose is too close to the eyes; in others the nose is not in harmony with the forehead. In this respect in particular, those marked *b*, *c*, *i*, *k*, are faulty.

For the face of the traitor I have long searched in this group; there are several on which I can fix suspicion, not one which I dare positively accuse. Undoubtedly, this is to be ascribed to carelessness in the copyist.

Notwithstanding all their greatness, *c*, *d*, *i*, *k*, seem to possess an equivocal character.

I have



THE LAST SUPPER.

After Raphael. 1654.



A

A

I have already observed, that a prominent lip is a distinctive feature of most of Raphael's profiles; and I must confess that, after all my experience, I have never known this feature in any but persons of superior merit.

The face marked *b* apparently represents St. John; and, excepting the defect which I have already pointed out, it appears to me the most sublime of all. Such as it is here, I prefer to it face *f*, and much more still to that marked *g*. In *i* the height of the forehead, and its irregular curve, considerably diminish the expression of the physiognomy, which, in other respects, is not ordinary. *m* is incorrect; this presents not a character uncommonly sublime, but I should judge the more favourably of his candour and fidelity. Face *n* presents a want of harmony between the forehead and the nose; this latter part likewise is too near the eye. These two faults would excite in me some suspicion, if, on the other hand, my confidence were not restored by the eye, the mouth, the nose, the chin, and the hair. The little that we see of face *e* decidedly promises a character energetical and magnanimous; a heart simple and pure.

INNOCENCE AND BENIGNITY.—*See the Plate.*

I shall here add a St. John after Holbein—a face in which are depicted innocence and benignity.

From this specimen I am enabled to judge how far Holbein would have pursued his art, had he lived at Rome with the Raphaels and Michael-Angelos.

A. A.

SCENE SUPPOSED FROM THE GOSPEL, JOHN XX. 17.

See the Plate.

This figure is detached from the celebrated picture of the Transfiguration; and, even in the copy, the face still preserves an air of great-

greatness : were it less square, and somewhat more oval, it would be sublime.

What simplicity, and what beautiful management in the parts ! What expression, particularly in the arch of the eye and in the regularity of the ridge of the nose ! What still adds to the majesty and energy of the whole is the balancing and happy ease which the painter has so skilfully given to the attitude of that body floating in the air. Here every thing recalls the filial confidence and the fervour of ' Him whom the Father heareth always.' This is not the adoration of a sinner imploring mercy ; it is not that of an angel prostrated before the throne of the Most-High ; the Saviour of the world alone could, with such confidence, address the God from whom he proceeded. However, I find not, either in the form or the air of the head, that character of gentleness and humanity which I delight in ascribing, even in the height of his glory, to Him who always spake and acted with the simplicity of a child. This face announces rather the Sovereign of the world than its Saviour.

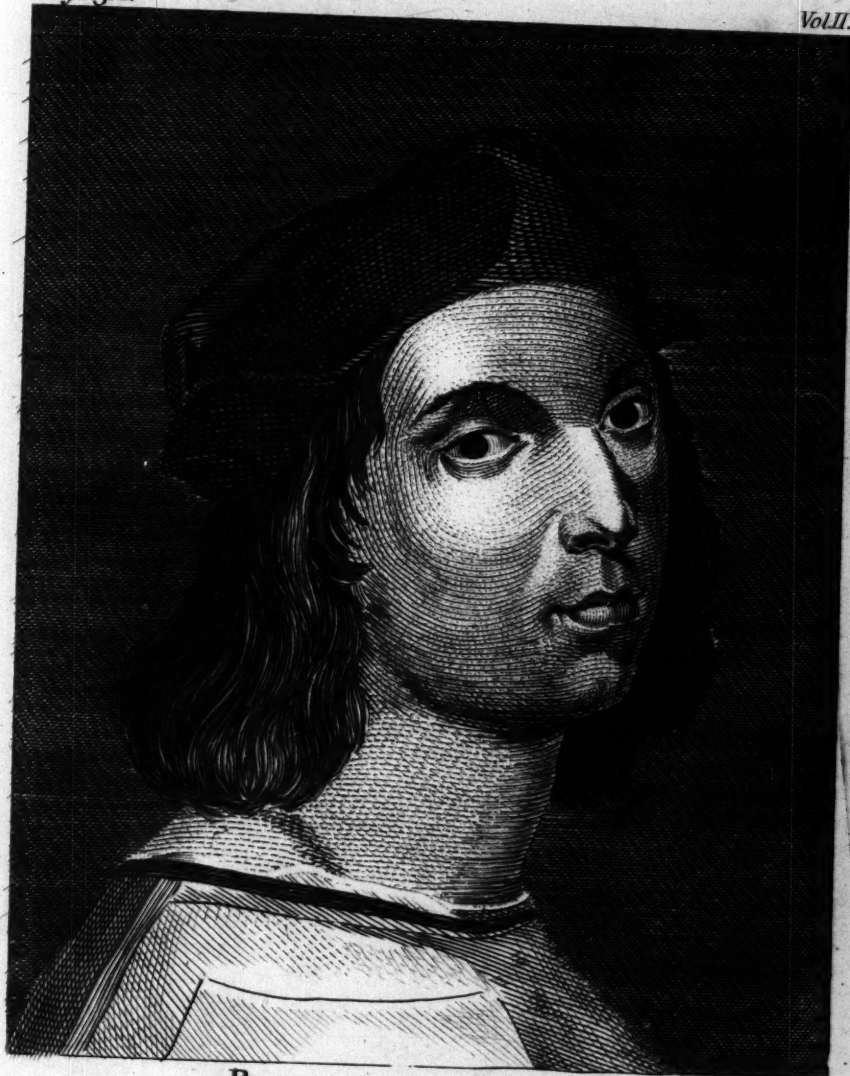
The hands, with respect to proportion, are too short, and for this reason they are deficient in point of dignity. A figure so tall and beautiful is ill assorted with a hand of that breadth, and fingers so unnaturally shortened.

B. B.

PORTRAIT OF RAPHAEL.—*See the Plate.*

Raphael is, and in my eyes ever will be, an *apostolical man* ; that is, with regard to painters, he is, what the apostles were compared with the rest of mankind. As much as his works are superior to those of all the artists of his class, so much is his beautiful figure distinguishable from ordinary forms. The most indifferent portraits of him furnish the proof of this assertion ; and the best, I am confident, are far below the original.

' Art



B

B

'Art never can come up to the beauty of Nature.' This is a proposition which I intend soon, to consider, and shall endeavour to establish; but I foresee it will hardly succeed, because it attacks the inveterate prejudice of ages. Be this as it may, take a thousand portraits of great men, minutely examine them; and you will not find a single one which fully conveys, much less surpasses, the *principal character* of the original. Place such original by the side of the copy; put it in exactly the same light; wait for the most favourable moment of the *physiognomy*; pay no regard to accessory ornaments, to colouring, to what is picturesque in the attitude: simply compare the forehead, the eye, the mouth, the harmony of the whole, and you will always find the most exquisite ideal form far below Nature. But, however, let us understand one another—I speak of *great physiognomies*, and of *the great character of these great physiognomies*. For example, it is evident, that in the portraits of Van Dyk the hair is ideal; nay more—that painter communicated to his heads the air of his own *physiognomy*: he thereby, if you please, ennobled them; and this talent was common to Rubens, to Van Dyk, and to Raphael.

This character of ideal beauty, which strikes so powerfully in their figures, I can hardly find, except in the accessories, such as the hair, the drapery, the great effects of colouring, and of the clare-obscure; it is very far from appearing to the same degree in the essential parts of the head, in the look, in the space between the eye-brows (so frequently neglected), in the mouth, and the exterior contours.

If it be a fact, great Raphael! that the slightest reflex of thy beautiful *physiognomy* has ennobled features the most ordinary, what must the crayon, what must the pencil have been, that was capable of catching the sublimity of thy own?

What could be the reason that Mengs would never suffer his portrait to be engraved—even under his own direction? Why, because he knew that the utmost effort of art could never produce any thing but a caricature.

What-

Whatever the talents of the imitator may be, every man *physiognomically* beautiful, performs an act of humility when he submits his head to imitation.

Form the most complete collection of the heads of great men; visit cottages as well as palaces; and produce every human being in whom you have discovered real *greatness*. If you find, in a single instance, the character of greatness completely expressed in their portraits, I will patiently submit to the severest censure.

But, to apply these principles to the head of Raphael, I conclude from them, that the majestic and affecting beauty which strikes us in all the portraits of this illustrious artist, was only a feeble imitation of the beauty of his own features.

Here is one portrait more after an excellent drawing, which has much the appearance of being a production of his own. I found this judgment on the simplicity of the work; for a modern painter would not have failed to embellish it, and play the mannerist.

In effect, what gentleness and what sublime harmony is seen in the whole of this physiognomy! Not the slightest contradiction in the features; nothing overcharged, no grimace: nothing harsh or forced. Here every thing is expressive of sensibility; every thing indicates a heart formed for feeling and enjoying, a soul tender and impassioned, divested of fear and vanity; carried away, if I may be allowed the expression, by a perpetual enchantment, which calls up, in endless succession, numberless delightful ideas.

The sublime of this face consists in its extreme simplicity, and that simplicity is the result of the *proportions*, of the *principal form*, of the *surfaces* and the *contours*. Though this face is not of the highest order of the sublime, there is a wonderful harmony among all the parts. Still it were possible to add to it ideal beauties; but, thus embellished, it would lose that charming simplicity which distinguishes it, and which is equally to be found in all the productions of Raphael. Again I assert, in this respect, it is admirable.

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The works of art of ancient Greece have likewise their character of simplicity; but I am always tempted to say, that they rise a little above humanity: whereas, in the pictures of Raphael, even those in the grandest style, every personage seems to descend to our level, and to invite our confidence. His figures of Mary, of Jesus, of St. John, and Joseph, preserve that familiar, affectionate and candid air, which it is impossible to refuse to the physiognomy of the artist himself, and which I distinctly perceive in it, whether I consider the whole together, or the air of the head, or even every feature apart.

Love and pleasure, simplicity, and a happy imagination, seem poured with profusion over that face. The poetical sentiment which runs through it, admits neither of reasoning, nor analysis, nor methodical arrangement.

That open and serene forehead promises a conception that has no occasion for effort: the space between the eye-brows is a second mark of this. This part is too smooth, too little furrowed to admit of its belonging to the political Speculator, to the Logician, to the Metaphysician, the Warrior.

The same character appears in the eye-brow. The eyes do not sparkle with a sprightly vivacity: they are not agitated by an unbridled imagination; but I see the sensibility of nature beaming in them, the love of art carried to the excess of passion. The print, however, conveys them with too much harshness.

The nose, the mouth, and especially the chin, the neck, the attitude, the hair, every thing bears the same character: throughout there is the same tone, the same spirit: not a single feature exaggerated or laboured. A gentle tenderness breathes in the whole of this physiognomy.

When I have a desire to fill my mind with admiration at the wonderful perfection of the works of Almighty God, I have only to recollect the form of Raphael. Where is the human being who resembles him?

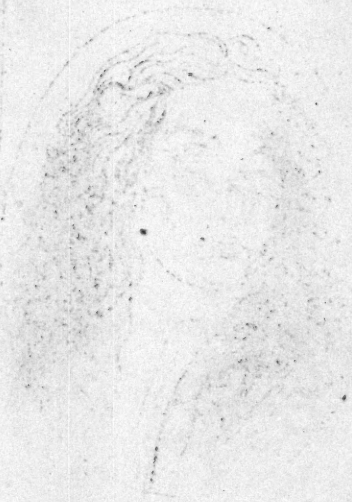
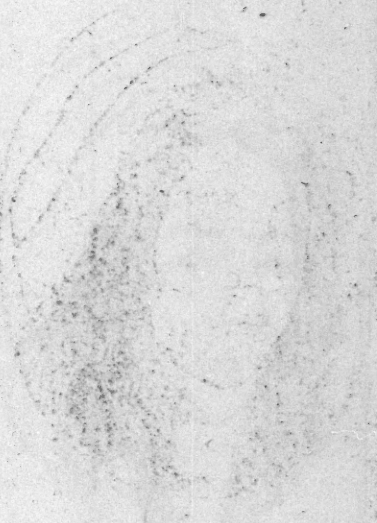
FOUR HEADS.—*See the Plate.*

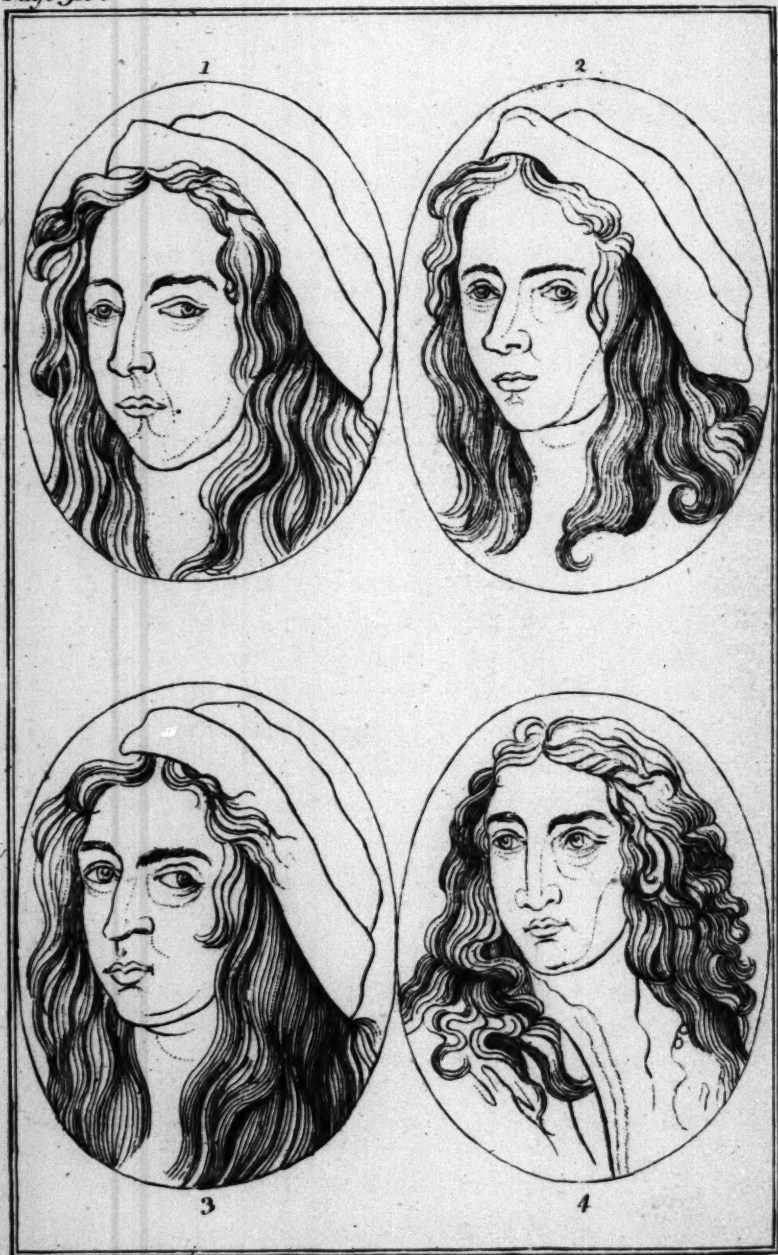
Undoubtedly, the three first of these heads have been copied after the same original; and, notwithstanding all their faults, they still bear the impress of a dignified and gentle tranquillity, which is equally remote from cold indifference and turbulence of passion. This calmness is supported by a secret energy; the look is full of warmth; it promises a man of much reflection, but who will not dwell on the subtleties of analysis.

Very possibly the first of the heads may be the weakest; nevertheless, it has more dignity than the second, because the chin of this last is too much shortened. The third is still more animated, but the fourth rises to the sublime.

This character is secured to it by the look, by the attitude, by the nose, the mouth; and the hair, and, above all, by the line of the eye-brows, and its slope towards the root of the nose. In the point of the nose, and the shortness of space between the nose and the mouth, there is a tendency to feebleness. The chin and forehead, likewise, do not contribute to the perfect harmony of the whole; but, independent of these imperfections, I declare I have never yet met with a single physiognomy equal to this; as I have not hitherto seen one picture of the same merit with those of Raphael.

A single figure of this great painter, an air of Pergolèse, a passage of Klopstock, is all I want to charm my eye, my ear, and my heart: to fill me with the most delicious pleasure.





LECTURE XXVIII.

CONSIDERATIONS ON THE IDEAL BEAUTY OF THE ANCIENTS— BEAUTIFUL NATURE, AND ITS IMITATION.

THE first rank among the works of art has always been assigned to the Greek statues of the refined ages of antiquity: art has never produced any thing more sublime, or more perfect. This is a fact generally allowed, and I proceed on this supposition, at least for the moment.

But from what source did the ancients derive the idea of this perfect beauty; of this beauty, in some degree, more than human?

In two different manners may this question be answered.

We must either believe, 'that their artists knew better than ours to fill their minds with sublime ideas; that their imagination created forms more perfect: that, in short, their works were the fruit of a poetical genius superior to that of the moderns.' Or else it must be allowed, 'that they had before their eyes models more perfect, a more beautiful Nature which gave the tone to their imagination, and after which they produced their master pieces.'

Thus some look on the monuments of ancient Greece as so many *new creations*, while others consider them as poetical imitations of a Nature perfectly beautiful.

This last opinion, which appears to me the better founded, I embrace. The subject is interesting, and, in my opinion, is capable of being demonstrated; but the discussion would require an abler pen than mine.

In this place, however, I must be allowed to make a reflection which naturally enough presents itself—‘Man cannot create.’

This is a right, this is a privilege, which the Being of Beings has reserved to himself alone. He only ‘callesth the things which are not, as though they were.’ The power of man is limited to imitation; this is his study, his *nature*, and his *art*. From the moment of his birth to that of his death, he acts only by imitation. All that he performs, all that he presents as a production of his own, as the work of his hand, as the produce of his mind, in great things as in little, all is copied and imitated. He does not create his own language: he speaks it after others. He does not create written characters: he adopts those already formed. He does not create images; every image supposes a model.

The child of a Frenchman learns French; the child of a German speaks German. The pupil of a painter imitates the style and manner of his master, whether it be good or bad.

In the most satisfactory manner, it were easy to prove by induction, that every painter has copied the masters whom he had, the age in which he lived, the objects which surrounded him; and that, lastly, he copied himself.

The same thing holds good in sculpture, in literature, in morals; for instance, let a superior man excel in the fine arts, or in the sciences; let him distinguish himself by eminent virtues, his *manner* will always be an imitation of the model which he proposed to himself; only this imitation will be modified by the situation in which he finds himself placed.

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Can a truth established, by so many proofs, be seriously called in question? It is impossible for me to imagine it. Recollect the names of Raphael, of Rubens, of Rembrandt, of Van Dyk, of Ossian, of Homer, of Milton, of Klopstock; peruse their works, and you will discover that these excellent originals are, at bottom, nothing more than copyists; that they have copied Nature and their masters; that they have copied themselves. They have individually observed Nature after the works of their predecessors; and this is what has placed them in the class of original geniuses.

The imitator who is destitute of genius, copies servilely: he crawls in the footsteps of his master: he knows not how to enter upon his subject; he introduces neither warmth nor interest into it: he satisfies himself with tracing stroke for stroke. It is not so with the man of genius, he goes a different way to work: it is true he imitates, but not as a school-boy: his imitations are not an assemblage of small pieces assorted and inlaid: he melts down his materials, and, by a skilful disposition, forms of them one homogeneous whole; and this reproduction appears so new, so different from a vulgar composition, that it passes for original, that we look upon it as ideal, as an invention.

Much in the same sense that the chymist is creator of metals, the painter is creator of his portraits, the sculptor of his statues.

Always suppose beautiful works of art, then, prototypes still more exquisite, a Nature still more beautiful; and, on the part of the artist, an eye formed for perceiving and catching those beauties. Genius can do nothing without the aid of the senses. Unsupported by them it is merely a torch extinguished. It is under the necessity of being stirred, of being carried along, by external objects. It assumes the tone of the age, and communicates its own tone to the age in return; and, in some sense, only gives it back, in other forms, the materials originally received from it.

Will any one, after this, attempt to persuade me, 'That the
'Greeks have not imitated Nature? That they have not chosen
'their models in the real world which surrounded them, and
'which

' which immediately affected their senses? That their works are
' so many arbitrary creations, the produce of a happy imagination?
' That they have been formed (if you will so permit me to
' express myself) after the apparitions of a superior world?'

I am fully persuaded, for my own part, that the ancients drew from the common fountain which furnishes the idea of all our productions; that is, from Nature, from the works of their masters, from their own organization, and the sensations which it excited in them. But, in all these respects, they had advantages and helps of which we are destitute.

The blood was purer among the Greeks than with us. As models of the beautiful, we have inanimate statues only; they had before their eyes beauty itself personified.

While a Carlo Maratti was continually under the necessity of recopying the face of his daughter in all his figures of the Virgin; while other artists, at least the greatest number, are limited to a few models, often ordinary enough, and some, besides, degraded by libertinism; the Greeks, more fortunate, found every where elegant forms, and to make a choice was their only embarrassment.

From whence did this national beauty proceed? I cannot tell; perhaps it may be, in part, ascribed to the influence of climate, of education, and of manners.

Any person in possession of the least smattering of the first principles of philosophy knows, 'That there is nothing in the understanding which has not been conveyed through the senses.' One of the most hackneyed common places, I allow; but not the less, on that account, an eternal truth.

Let an ideal form be a hundred times above our art, above our imagination and conception, it is no more after all than a 'reproduction of what has been perceived in reality.' Always and for ever art regulates itself by Nature; it follows the impressions which the mind receives from the senses: it is only the picture of our perceptions, and of the sensations which result from them.

So far from creating ideal beauties, without the assistance of Nature, I maintain that art does not perfectly succeed, even when it takes Nature for a model. A strange paradox! and which cannot fail to shock our painters, our sculptors, and our poets. I declare, however, it is not the love of singularity that prompts me to advance it.

Though I shall undoubtedly be accused of this by all those who, incapable themselves of every thing like originality, reject a new idea, unless it is respectfully chalked out after received prejudices, and the precepts of the school, I am certain of my fact, and I am simply advancing a truth when I affirm, 'It is only from convention that an ideal picture appears to us superior to Nature.' Art always has been, and ever will be, below her: and what we call the *exalted beauty* of the ancients, was, in all probability, with relation to them, no more than a feeble imitation of Nature.

What is done in modern times, instructs me in what was done formerly; and if I may form a judgment of ancient artists from our own, they must have come far short of their original. Permit me, however, to explain myself:

Among our painters, our sculptors, and our poets, I see not, on all hands, a single one who comes up to Nature, much less who surpasses her. If an artist excels but to a certain point, if he succeeds a little better than the generality, his work is immediately exalted to the rank of ideal beauties. But does this boasted production actually exceed Nature? Does it even express all her beauties to the same degree?

When an artist has corrected some of the faults of Nature, he imagines himself still capable of embellishing her, even when she exhibits herself in all her perfection. A painter, a sculptor, shall efface a shocking deformity, shall soften a trait that is rather harsh, shall fill up a disagreeable void, shall establish proportions which may appear to him badly observed. This he knows how to do, and this he frequently does without address and without art.

By

By dint of rules, of manner, and of patching, he is lucky enough to disfigure a face which, with bolder traits, would have been more expressive, nay, perhaps, more agreeable, and which loses its whole effect in that finely decorated copy. But even admitting the artist to have performed his task with judgment; even admitting his corrections analogous to the spirit of the phyisionomy (an enterprise, however, extremely difficult, and which supposes a profound knowledge of man), is he for this much farther advanced? Does it follow that he adds to the beauties of Nature? Do not credit it. It is out of his power to go beyond the perfections of Nature. Can he perfectly convey the expression of beings organized and alive, he who is incapable of catching it completely in inanimate objects? He cannot convey the glittering of a suit of armour, nor the graces of a fine head of hair; how much less is he capable of conveying the fire of the look, or the majestic air of the whole head!

Frequently we extol the productions of art above those of Nature, because we have not these last immediately before our eyes; and many persons have stood with rapture over a drapery of Rigaud, or an armour of Rembrandt, while these two masters themselves acknowledged that their productions could not stand a comparison with the model.

The artist may, perhaps, succeed in giving us a portrait more beautiful than the original, and then it will be said he has embellished beautiful Nature. But, however, on minute examination, it will be found only a substituted portrait, the imperfect copy of a beautiful Nature, different from that which he had before his eyes, or the imitation of another model which was present to his mind. What passes for original, therefore, is, at bottom, only a copy, modified by the habitual ideas of the artist; or, in other words, embellished by the sensations which he had precedently experienced; ideas, sensations which have become so familiar to him, that, in order to reproduce them, he has no need of the presence of the object which excited them at first.

The works of the ancients, for a similar reason, were equally but copies, and, from all appearance, very imperfect copies, either of
Nature,

Nature herself, or of the works of another master, who was, in his turn, far from attaining all the perfections of Nature.

‘ Among the Greeks, Nature was more beautiful than with us.’ In every sense, this is a truth which may be demonstrated by irresistible evidence. The art of the ancients was just as far from catching, in all its perfection, their beautiful Nature, as the art of the moderns is incapable of expressing the less perfect Nature which they have before them.

To represent beautiful Nature well, even in a state of rest, I have already declared to be extremely difficult.

Give to a designer of the greatest ability the simple filhouette of an accomplished Beauty (and what more simple than the single exterior outline of the profile ?); he shall attempt to trace it ten times, but scarcely once will he catch that line; and, after he has succeeded, there will always be some deviation imputable to him. However, the slightest deviation is a matter of very great consequence, and frequently injures beauty infinitely.

These slight shades, these slender differences of more or less, are precisely the thing which reduces the artist to despair. If it cost him so many and ineffectual efforts to catch the simplest line of beauty, can he expect to succeed in a whole surface? a shaded surface? the rounding of the contours, the magic of colouring, in a beauty full of life, of action, and expression? How often have the Apollo of the Vatican, the Venus de Medicis, and the trunk of Hercules been copied? Have they ever been surpassed? Have they ever been equalled? And yet they are only motionless statues. How fruitless then must be the attempt to copy the animated face, which is not fixed for a single moment, which is agitated by incessant movements!

After this, who will dare to maintain ‘ That the Greek artists were the creators of their boasted ideal beauties?’ These beauties were copies merely, which, compared trait for trait with the true models, were perhaps only caricatures of them.

Every outline, every work of art, is fixed and motionless: on the contrary, animated Nature is ever in motion, ever less or more agitated. For this very reason it can never be accurately imitated by all the efforts of art. Design supposes a fixed point; and in Nature there is no fixed point. Thus, of itself, the best copy is only a succession of instances, which never actually co-existed; a copy, therefore, cannot be entirely natural: it is at most only an approximation. Again—a simple silhouette, perfectly exact, is absolutely a physical impossibility; and will any one pretend that an *ideal* may be created? Here I shall pause—nothing more is wanting to demonstrate to the feeling and to the eye, that every ideal production is, in reality, only a reproduction of sensations which have antecedently affected us; that it is only an imitation of beauties which have struck us, and the re union of these beauties in a single one, which by the effect of art becomes homogeneous, or at least appears to us such.

The Grecian race, then, was more beautiful than we are; they were better than us; and the present generation is vilely degraded!—But these same Greeks were superstitious pagans, and ‘we are Christians enlightened by the Gospel.’

This plausible objection to my doctrine may be started either from malice, or ironically; but it is easily removed. From love to those, therefore, who seek after the truth, I will make the attempt.

Christianity acts in the same manner as its divine Author. It does not give eyes to them who have them not; but it restores sight to the blind. By it the ear is not created; but it makes the deaf to hear. It is a source of life and vigour to every body, to every vessel, in proportion to its organization, and susceptibility. It embellishes all according to internal and individual dispositions of the subject on which its action is exerted. Nothing hinders, of consequence, the superstitious Pagan, in virtue of his organization, and of his natural dispositions, to receive from the Creator, whose counsels are unsearchable, a form more beautiful than our's. Besides, I am persuaded that, considering his situation, he was not in a state to develop his faculties to the utmost of their

their capacity, and that he would have turned them to more account had he been a Christian.

After all, ought we to exclaim so violently against our religion, against that Christianity which should embellish us? Let us distinguish between paint and beauty. It is the interior, it is sentiment, it is the proper employment of faculties which ennobles and gives beauty to the human form. Must it not be admitted, then, that many Pagans of antiquity followed the light of their reason with much greater integrity, than many of us Christians of the eighteenth century follow the light of our religion? If the great truths of the Gospel had been revealed to them, with what earnestness would they not have received them! Had they known our blessed Saviour, with what transports of gratitude and joy would they not have tendered him their homage!—I hope forgiveness for this digression.

Some starched critic perhaps will reprimand me, and ask, with a severe tone, 'Why, on all occasions, introduce the name of our blessed Saviour into an essay on Physiognomy?'—My answer is, 'Stand from between me and the Sun!'

The human race is degenerated; every thing proves it, and it is with the utmost regret I speak it. We are but the refuse of past ages; a corrupted generation, that scarcely preserves the varnish of virtue. Religion is only an empty sound; Christianity a jest. What is still worse, we are not sensible of our depravation; we blush not at our deformity; we behold with indifference our bodies, our features disfigured by vice. This obduracy is at once the summit, and the strongest proof, of our depravity.

I have another argument to propose with respect to those who are disgusted with the very word Religion. Let them judge of causes from effects; let them compare modern productions with those of the ancients, and the proofs will deduce themselves of their own accord.

Let me recapitulate.—Among the ancients the works of art are eternal monuments of a very beautiful Nature, which they have

not surpassed, which they have not even equalled. The artist is creator of his works, in the same sense that every one is creator of the language which he speaks. Every painter, every artist, takes for a model the animated Nature which encircles him, and the works of the great masters who have gone before him. His style and manner carry the phyfionomy of the age in which he lived, and frequently alfo his own proper phyfionomy. His ideal beauties, and his caricatures, are an extravagant eulogium, or an exaggerated cenfure of contemporaries; and, by taking the juft mean between thefe two extremes, you may eafily determine the character both of the painter and the age. The objects which furlound him give the tone to his imagination, form it, affect it, feed it. He may extend the boundaries of his art, but it is impoffible for him to go beyond Nature.

I have only glanced at this fubject, which it would be of fo much importance fully to elucidate. Humanity it concerns very nearly. In it poetry, eloquence, architecture, all the liberal arts, are deeply interested. What do I fay, Morality and Religion would gain infinitely, could we arrive at the capacity of deciding once for all, what is ideal or copy, creation or imitation. To one or other of thefe claffes, whatever belongs to man may be referred.

LECTURE XXIX.

THE PRECEDING SUBJECT CONTINUED.

ADDITION A.

WINKELMANN'S OPINION WITH RESPECT TO THE APOLLO OF THE VATICAN.

In thy majestic form and kindred eye,
I trace the features of a noble mind.

SO much has already been said of the Apollo of the Vatican, that the subject is perhaps exhausted; notwithstanding which, however, (though I am by no means fond of repeating the reflections of others, and what all connoisseurs and admirers of the beautiful know by heart) I cannot resist the temptation of inserting here the judgment which Winkelman has pronounced on this celebrated statue, in his 'History of Art among the Ancients.'

This well known passage can never be placed more properly than in a work on Physiognomy. I only must be permitted modestly to subjoin the remarks which it has suggested to me.

Of

• Of all the productions of art which have escaped the ravages of
 • time, the statue of Apollo, beyond all contradiction, is the most
 • sublime.

• The artist has conceived this work on the ideal, and has em-
 • ployed matter only as it was necessary to him in order to embody
 • his thought and render it sensible. As far as the description
 • which Homer has given of Apollo surpasses the description of
 • succeeding poets, so far is this figure superior to every other
 • which has been given us of this god. Its stature is above the
 • human, and the attitude breathes majesty. An eternal spring,
 • such as reigns in the happy plains of Elysium, invests with ami-
 • able youth the masculine charms of his body, and sheds a gentle
 • radiance over the majestic structure of his limbs.

• In order to elevate your mind to the contemplation of super-
 • natural beauties, try to penetrate into the empire of incorporeal
 • beauty (1), endeavour to become creator of a celestial nature:
 • for here there is nothing that savours of mortality, nothing sub-
 • ject to the wants of humanity. This body is neither warmed
 • with veins, nor agitated with nerves: a celestial spirit, poured
 • forth like a gentle stream, circulates, if I may be allowed the ex-
 • pression, over the whole circumscription of this figure.

• He has pursued Python, against whom, for the first time, he
 • has bent his formidable bow (2), with the rapidity of thought
 • he has overtaken him, and let fly the fatal shaft. From the
 • height of his joy, his august look, penetrating into infinity,
 • stretches far beyond his victory. Disdain is seated on his
 • lips (3); the indignation which he breathes swells the nostrils,
 • and mounts to the eye-brows. But on his forehead resides a
 • peace which nothing can disturb, and the eye beams gentleness,
 • as if he were surrounded by the Muses, emulous to lavish on him
 • their caresses.

• In none of the figures of Jupiter produced by art, which have
 • reached us, do we see the Father of Gods approaching that great-
 • ness in which he manifested himself of old to the poet's eye, that
 • it

is apparent in the traits which his son here presents. The individual beauties of all the other gods are united in this figure as in the divine Pandora. That forehead is the forehead of Jupiter impregnated with the Goddess of Wisdom; these eye-brows, by their motion, announce their will; these eyes, in their arched orbit, are the eyes of the Queen of Goddesses; and that mouth is the very mouth which inspired the lovely Bacchus with delight. His beautiful hair, like the tender shoots of the vine, floats around (as if gently waved by the breath of the zephyrs) his sacred head: the ringlets seem perfumed by the essence of the Gods, and carelessly scattered around by the hands of the Oracles.

When I view this wonderful prodigy of art, I forget the whole universe, and cannot help assuming a more elevated position, to contemplate it with dignity. From admiration I rise to ecstasy. Like those who are filled with the spirit of prophecy, I feel my bosom dilate and swell. I am transported to Delos and the hal-
lowed groves of Lycia, those sacred spots which Apollo graced with his presence; for the beauty, which I have before my eyes, appears to acquire motion, as that beauty formerly received, which was produced by the chisel of Pygmalion.

How is it possible to describe thee, O inimitable master-piece! To do it justice, art herself must vouchsafe to inspire me and conduct my pen. As those, who cannot reach the head of the divinity they adore, place at his feet the garlands with which they wished to crown him, so I deposit at thy feet these lines which I have now traced.

With this description nothing agrees less, and particularly with the expression which is diffused over the physionomy of Apollo, than the idea of Spence, who pretends to find in this statue an Apollo the Hunter.

(History of the Art of Antiquity by Winkelmann, Huber's Translation, Leipzig edition, 1781, vol. iii. p. 195.)

REMARKS.

(1.) To my apprehension, an incorporeal beauty is a mere chimera, and appears to me fully as inconceivable as a vivified body without a soul.

(2.) Hogarth is not of this opinion. 'Manly beauty,' says he, 'and swiftness of motion, appear to me well chosen attributes to characterize the God of Day. Nothing can be more poetical than the attitude in which he is represented: with one foot gracefully advanced, he lets fly an arrow, the emblem of rapidity; which may easily be referred to the rays of the sun. This explanation seems, at least, as natural as that of the victory obtained over the dragon Python; the action of which, besides, accords but indifferently with the elevated posture, and the graceful air, of the Apollo of the Vatican. The historical details which have been transmitted to us of this celebrated statue, have made some presume, with much appearance of probability, that it is a representation of the Apollo of Delphi. This opinion, for my own part, seems to me so well founded, that I find no difficulty in adopting it.' (Hogarth's Analysis of Beauty.)

(3.) This observation is true; but if Winkelmann had said, 'That the disdain is marked *between* and not *upon* the lips,' he would have expressed himself with more precision. The separating line, which results from the position and the relation of the two lips, expresses, beyond the power of being deceived, the proud disdain of a divinity. The judgment of Hogarth, of consequence, is ill-founded, and proves that he has never either seen the original, nor a good cast of the statue. It is true, however, that this air of disdain is discernible in the line of the mouth alone; besides, it must be viewed in front, and the light must fall upon it from above. In no other respect is any trace of contempt impressed on that face; it was necessary carefully to avoid every thing that could impair the beauty of it; with the ancients this consideration prevailed over every other. 'They never sacrificed
' beauty



' beauty to force of expression ; they attached themselves more to
' ideal forms than Nature, and rejected every thing that was too
' individual.' (Sulzer's Theory of the Fine Arts under the word
ANTIQUE.)

ADDITION B.

SILHOUETTE OF THE APOLLO — *See the Plate.*

Let any one make a hundred silhouettes of the Apollo, and it is much easier to draw after a bust, which is immoveable, than after Nature, which is never entirely so ; they will all differ more or less, and scarcely will you find a single one which gives the contour in all its purity.

Is it needful to say any thing more in order to prove what has already been asserted—' That beautiful animated Nature is imitable ?' yet one is never wearied with admiring this simple profile drawn after the shade. Fruitless would be the attempt to account for the pleasure it conveys, and words are inadequate to express the ideas we wish.

Partly in the position of the forehead consists the sublime character of this head, which is neither too perpendicular, nor too sloping, and which besides harmonizes so well with the whole. The chin I admire still more : it has nothing either harsh or effeminate, and that prominent form gives it a bold and manly air : the design of it is simple and correct, and its progression toward the neck is very happily managed.

To add to the grace and dignity of expression, the opening of the mouth is neither more nor less than is necessary. I must say as much of the regular form of the lips, of which the one projects not beyond the other.

The passage from the forehead to the nose, and the lower part of this last, have lost infinitely in the copy, from differences which are, in other respects, extremely slight.

ADDITION C.

APOLLO.—*See the Plate.*

After a drawing of Seidelmann this plate is engraved. The face is presented somewhat more than in profile. The forehead and nose are more energetic, more sublime, more worthy of a god, than in the preceding filhouette. Likewise observe how far removed the contours are from the form of the famous Greek heads.

A line perfectly strait would infinitely injure this profile (it being understood, however, that this straight line must not be confounded with those which only approach to it).

The breadth of the nose, near its root, becomes here the expression of a dignity more than human. Considered separately, the eye is not deficient in point of energy; but, when placed by the side of that majestic nose, it almost loses it. The arch of the eye, though rather harsh, is admirable. The nostril, and the wings of the nose, are drawn without correctness and without character.

In the mouth you discover an air of dissatisfaction bordering on contempt. But this slight dissonance disturbs not the divine harmony of the whole. The faint tint of inquietude discoverable in it, is absorbed in an inexhaustible fund of energy and tranquillity; and this last character is perfectly suitable to a god victorious by his own energy alone. To me the under lip appears too thick, and not well finished; and, unless I am deceived, neither has the chin the dignity of that of the filhouette. In short, it is needless to add that what is perceived, or what is conjectured of the shoulder and of the attitude, announces heroic force, and presents to us all the traits of greatness and majesty.

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ADDITION D.

WINKELMAN'S OBSERVATIONS RESPECTING THE CONFORMATION OF THE GREEKS.

‘ Respecting the beautiful conformation of the ancient Greeks there is only one opinion ; and though it be no longer the same among the modern Greeks, yet some relics of it still remain.

‘ Besides that their blood has been mixing, during several ages, with the blood of the nations which have settled in their country, it may easily be comprehended that their present government, their education, their manner of thinking, must have likewise had an influence on their configuration. The Grecian form is, notwithstanding all these disadvantageous circumstances, to this day, boasted of for its beauty.

‘ It is a truth, that the more nearly Nature approaches to the climate of Greece, the more beautiful she is, the more majestic is the conformation of man. Such is the influence of climate, that in the fine provinces of Italy, you rarely find on the faces of the inhabitants any of those indecisive and equivocal traits which you frequently meet with on those of the ultra-mountaineers.

‘ The traits which characterize the Italians are noble or sprightly ; the form of their face is, for the most part, great and decided, and the parts are in a beautiful harmony with the whole. This beauty of form is so striking, that frequently the head of a peasant might figure gracefully in the most sublime history painting. (Is there not a little tendency to exaggeration in all this? We physiognomists are unfortunately sometimes rather disposed this way.) ‘ Neither would it be difficult to find, among women of low condition, a model for a Juno.

‘ The kingdom of Naples, which enjoys, more than the other provinces, the influence of a mild climate, produces men cha-

characterised by majesty and stateliness of form. Thus exquisite beauty, which consists not simply in a delicate skin, in a clear complexion, in eyes piercing or languishing, but in a majestic port, and an interesting phsyionomy, is more frequently to be found in countries which only enjoy a temperate climate.

If it be true, as an English author, a man of quality, advances, that the Italians alone are capable of representing beauty to advantage, it is in the beautiful configurations of the country itself that we must look, in part, for the principle of this aptitude, a matter of easy acquisition in Italy, where daily opportunities occur of contemplating the most beautiful forms.

Beauty, however, was not a gift bestowed without exception on all the Greeks; and Cotta, one of the personages in a dialogue of Cicero, observes, that, during his stay at Athens, he found very few young persons who were really beautiful.

Among the Greeks, the most beautiful race, particularly as to colour, was found in the climate of Ionia in Asia Minor, that climate under which Homer was born, and by which he was inspired.

One sensible proof of the advantageous form of the Greeks, and of the modern inhabitants of the Levant, is, that the broad flat nose, one of the greatest deformities of the face, is nowhere to be found among them. Scaliger maintains, that the flat nose is not to be found even among the Jews, and that those of Portugal have them, for the most part, of an aquiline form; hence this species of nose is, at Lisbon, called the Jew nose. Vesalius observes, that the heads of the Greeks and Turks have a much finer oval than those of the Germans and Flemish.

On this occasion it must be considered, that the small-pox is less dangerous in warm climates than in cold countries, where it is a dreadful epidemic, and commits ravages like the pestilence. Among a thousand persons whom you meet in Italy, scarcely ten are sensibly marked with the small-pox. It appears that this malady, with respect to the ancients, was absolutely unknown to them.

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ADDITION E.

THREE GREEK PROFILES AFTER COZENS.—*See the Plate.*

The three opposite Greek profiles have every character of being so.

What monotony! what disgusting stiffness! These marble faces absolutely possess nothing of Nature. Such a prodigious value is set on Greek profiles, drawn almost by the rule. A thousand times it has been said, and a thousand times it will be repeated, that this line is the distinctive mark, the true touch-stone of a beautiful profile, particularly of a female profile.

I confess, to my shame, that the very sight of three heads so uniform fatigues and oppresses me; that a whole society, that a whole nation so composed would be to me insupportable. I do not mean to censure the ingenious artist who designed these heads. He meant to represent a beauty at once gentle and majestic; and, to this effect, he has preserved the same form of face, varying the eye, the mouth, and the head-dress. He has executed his task; but it is the principle which I combat, and this is what I think on the subject.

1. Nature delights in variety, and the straight line is the very essence of monotony.

2. Where no one thing is measured by the rule, where nothing is formal, this line exists no where in Nature. Nature is the sworn and irreconcilable foe of perpendiculars, and of straight lines. They are utterly excluded from all that is animated, or even vegetative.

3. Be it Greek or not, a straight profile is then a mere chimaera, and no where in reality exists. It is contrary to the principles

ciples of all mechanics: it is incompatible too with that of the human scull, which, being arched in every direction, can become neither the root nor the stem of a line perfectly straight.

4. The three profiles under examination are far from being drawn by the rule; but they are destitute of those soft gradations, the delicately undulating line is wanting which we perceive in Nature, and which, in truth, we find in the Greek profiles of the greatest masters.

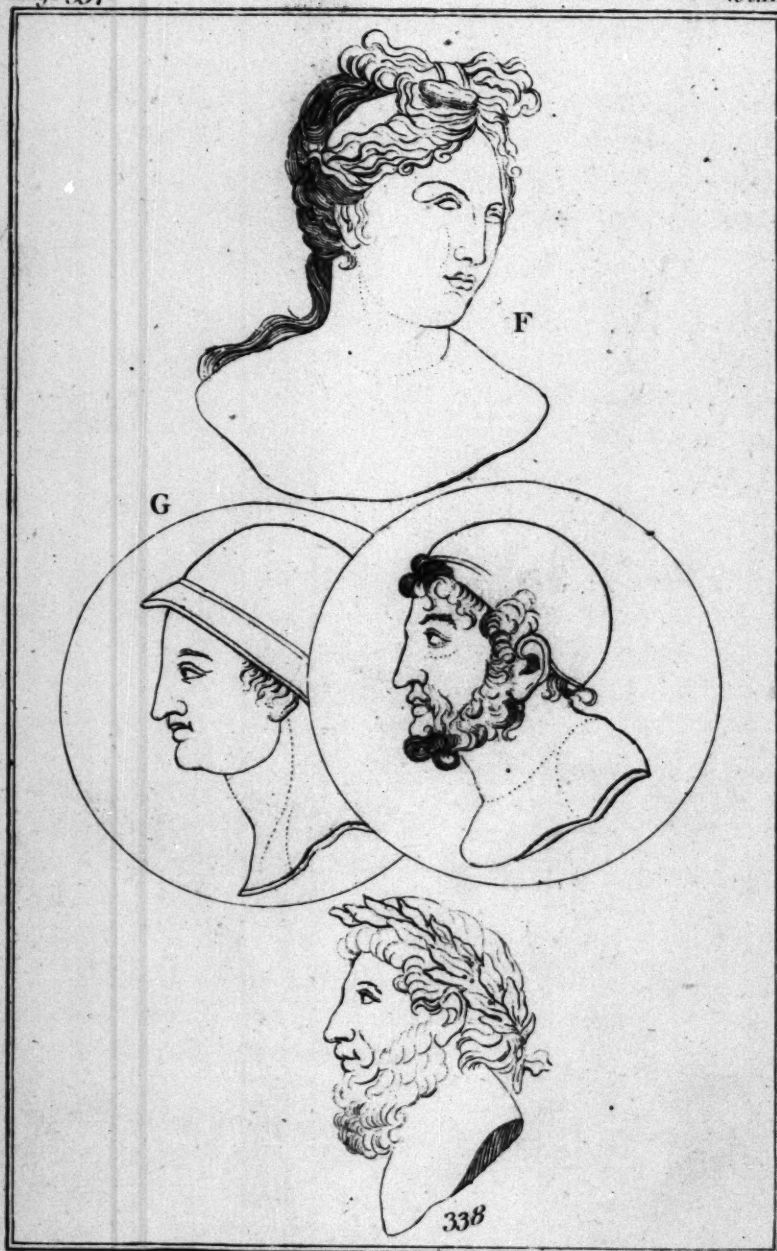
5. The beauty of Greek profiles is determined not solely by a gentle progression of forehead, by the uniformity of the forehead and nose, by the monotony and continuity of the exterior outline. It depends, on the contrary, quite as much on the obliquity and the position of that exterior line, on its relation to the lower part of the face, to the upper and hinder part of the head.

6. The noses and chins of these heads, whether it be the fault of the original design, or, which is more probable, that of the copier, are neither antique nor natural, nor true, nor ideal: if, however, any other distinction can be admitted between Nature and the antique, between true and ideal, except that of more or less; if, however, the ideal be any thing else than a copy of beautiful Nature. At the same time I admit, that these chins are not ordinary, and that they are not, to a certain degree, deficient in dignity; but the transition from the under lip to the rounding of the chin has neither sufficient expression nor truth.

7. The eyes favour strongly of the statue; unless perhaps this be done on purpose, and because the artist intended to give every characteristic trait with exact precision.

Head 1, seems to languish with love. A majestic haughtiness I discern in head 2; and head 3 is, I think, the most reflecting: but none of the three promises a mind capable of vigorous thought.





ADDITION F.

CARICATURE OF VENUS.—*See the Plate.*

Without hesitation this will be pronounced a Greek head, and it has, in truth, all the characters of being such. Every leading feature of it is given with freedom; I cannot discover a single weak part in it.

The bendings, the accessory traits, every thing appears to have been produced by a single cast, and from the same mass. However, the nose still wants a certain degree of delicacy: it is not sufficiently feminine, and the under part does not exactly harmonize with the upper, which is more strongly marked, nor with the forehead which is so beautifully arched.

The mouth is sensual in the extreme: it has the air of relishing pleasure. The same thing I might say of that voluptuous chin; but this expression forms a contrast, less or more, with the firmness, or, if you please, the stiffness of the forehead and nose.

ADDITION G.

TWO GREEK HEADS.—*See the Plate.*

In these two profiles I perceive masculine energy, a mind firm and calm. I also clearly discern in them the simplicity and dignity of Greek heads; and, without knowing whom they represent, I consider them merely as works of art.

Fig. 2. approaches less to the ideal than fig. 1, and it preserves, for that reason, an air more true, more natural, and more homogeneous:

neous: I should likewise expect from it a greater degree of sagacity and candour. To me the other appears more sleepy, more indifferent; and this judgment I form from the part which is between the nose and the mouth. The nostril is defective in both, and by no means accords with the expression of the face.

SUPPOSED HEAD OF APOLLONIUS.—*See the Plate.*

This small head, which passes for that of Apollonius, must have the preference to the two first: I should ascribe to it more ingenuity, more firmness and elevation.

ADDITION H.

THREE GREEK HEADS.—*See the Plate.*

A superior mind does not always suppose an external form perfectly beautiful and regular. Every man of genius is impressed with the character of his greatness; but this character is determined by the measure of his merit.

However admirable the three opposite heads may be in their kind, yet nothing in them recalls that ideal beauty of the Apollo which has so often been transferred to figures of gods and men, and for which the Apollo of the Vatican itself is indebted to the sublime forms which the artist had taken for a model.

These faces have a resemblance to those of our climate and age: they have the form and features of them; and, notwithstanding that air of consanguinity, the more we examine them, the more they inspire us with respect. With the modifications of each character, you discover in them a fund of energy and calmness, a
firmness



H





firmness of mind, a richness of idea, a superiority of genius and faculties, which fix our admiration, and compel us to revere.

Fig. 1. This man I will not take for a profound thinker; but, without hesitation, I will allow him a poetical and prophetic genius, an inexhaustible source of invention. Were I looking upon this head for the first time, and without knowing it, I should say that it dwells not on frivolous researches, that it consults not, nor listens to any person, that it acts of itself and without effort. That mind has formed for itself a world apart, where it is in its proper element. In the muscles of the forehead I discern the richness of the forms which the poet has taken from reality, and of which his imagination has created the assemblage. Never did the fatiguing intenseness of metaphysical speculation contract those eye-brows. Every thing is full of life and motion; every thing is in a harmony that cannot be destroyed: every thing announces the divine Homer.

The beauties of a head such as this cannot be expressed but by the boldest flights of language; and I must entreat the reader to pardon some expressions which may appear to him rather extravagant, but which will better convey my ideas.

That scull is a poetical heaven into which the vivified images of the gods transport all Olympus. There inhabit all those heroes whose exploits astonish us. It is there that Achilles,

———— a vast enormous form
hugely extended lies. — ILIAD.

The nose so beautifully arched is made for seizing the most delicate sensations; and, though extremely fine, has nothing effeminate. These eyes sunk, and deprived of sight, announce a soul so much the more concentrated; and I will boldly affirm, that they are inwardly feasting on pictures which an imagination of fire presents to them. That mouth is the organ of the marvellous, and, though it has suffered a little in the hand of the copier, it still preserves all the simplicity of the age of innocence. The hair and

beard spread over the whole a veil that commands respect. The spirit which resides there is not disturbed by passions: it pursues its own train without design. It exists only for itself, and the world which it has created, affords it complete employment and satisfaction.

Fig. 2. This head is much more formed for thinking; more adapted to observation and analysis. It is not so inventive as the one preceding, but it is for that very reason so much the more capable of reflection.

Fig. 3. This last promises a mind still more profound: its progress will be slower, steadier, and more sure. It will more firmly retain, with less facility of apprehension, what it has once seized. In every thing that belongs to abstraction or analysis it will excel, and its ideas will possess precision. This is particularly indicated by the contour of the nose.

ADDITION I.

TWO ANTIQUE HEADS.—*See the Plate.*

Opposite are two more antique heads, to which it is impossible to refuse the distinctive character of male beauty; or, in other words, simplicity, harmony, and energy.

Must not forms such as these captivate your esteem from the first moment? Will any one hesitate whether or not he should admire that steady and penetrating look which nothing can intimidate; that forehead so smooth and yet so expressive; that regular and energetic nose; that mouth which so well expresses courage; that prominent chin? These features will strike, will astonish you in the first head, and will determine the degree of admiration which you must allow to the second.

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This last will enchant you by its beautiful forehead, by the nose so gently arched, by the shortening of the upper lip, and the delicacy of the under; and these different signs will enable you to discover something of that exquisite sensibility which raises still higher the simplicity and energy of the character,

Must not these observations produce in you a desire of living with such men? a desire which appears to me so natural, and which I cannot resist. These are not, however, the forms of an ideal world; they are only the caricatures of beings which formerly existed in reality. Formerly!—Is it then impossible that our factitious and enervated characters should henceforward attain to the source of simplicity and energy? Ah, if the aspect of the beautiful forms of antiquity could make any impression on my readers! At sight only of these two heads (and I defy art to reproduce them after ordinary faces, unless the copy be embellished at the expence of resemblance and truth), I say at sight only of these two heads, my heart, all on fire, says to itself, and would wish to say to all my contemporaries, ‘These are men, and we too, as they, are men.’ On hearing any thing praise-worthy, on the recital of a great action, my heart, divided between anguish and delight, between depression and hope, exclaims, ‘This is in human nature; and I also am a man; and the germ of the virtues which distinguish the best of men is to be found likewise in me.’ I refer these principles to the exterior form.

Our bodies are equally susceptible of perfection; and this perfection tends to the glory of Him who created the whole human race: it is well pleasing to Him who loves to contemplate the work of his hands: it fills with delight those of his creatures who are able to trace in the beauty of man the reflection of the Divinity. In short, the perfection of our bodies diffuses joy through heaven and earth: it announces the glory of the all-wise Creator, who has manifested himself in man, and in his form.

This perfection, so pleasing to our Maker, and so interesting to ourselves, is perhaps of less difficult attainment than is imagined. ‘Children of the Father of Lights, endowed with a soul which is an emanation from the divine essence,’ dare we despair of suc-

cess? Even admitting that this enterprise should appear to exceed our strength, have we not every thing to hope for from Him who created man, and formed him after his own image?

When my soul, disengaged from this gross covering, shall have attained the knowledge which it pursues here below, groping in the dark, what an age will it be which shall present to its purified organs of visions a generation all simplicity, harmony, and energy? At the present time, is there any one of my readers so far superior to prejudice as to perceive and to love, in our form thus perfected, the highest degree of grandeur and dignity of which human nature is susceptible? Are there any who feel themselves encouraged henceforth to press forward to this glorious mark, and 'to glorify God in their body?'

I am abundantly sensible that these ideas will not be relished by the critic, all whose skill is employed in sifting words and phrases; nor by the wit, who prefers a lively sally to the interest of humanity; but the period will arrive, when they must be constrained to abjure their error, and pay homage to truth: transported themselves to the abode of perfection and happiness, they will acknowledge that the most beautiful master-piece of art is nothing but horror and deformity in comparison with a body raised up again, and invested with splendor and glory.

LECTURE XXX.

CONSIDERATIONS ON THE STUDY OF PHYSIOGNOMY.

DEDICATED

TO THE COUNT FRANCIS-JOSEPH DE THUN, AT VIENNA.

SECTION I.

IN order that the science of physionomies may attain that degree of perfection of which it is susceptible, it is necessary to know 'how it ought to be studied.'

Ignorance is, perhaps, no where so pernicious as in physiognomy: it is equally injurious to him who pronounces the decision, and to the object of it. A single false judgment is capable of producing the greatest mischief; what then must an erroneous principle be, which may dictate a thousand false judgments? What shall we say of a whole system ill-understood, which establishes false rules? I have deferred the consideration of it till now, being unwilling to throw out reflections at random on a subject of such high importance.

I hope

I hope my circumspection will meet approbation. If it be the duty of an author to employ the most scrupulous exactness even in the minutest observations which he lays before the public, how much more ought he to be upon his guard when he pretends to teach the art itself of making these observations! Physiognomy is, perhaps, of all sciences, that which furnishes the most employment to the reasoning faculty. Error here is so much the more to be dreaded, that it is more easily fallen into, and that the consequences are never indifferent. It is impossible to warn the physiognomist too frequently, and too earnestly, of the paths which may mislead him. It is impossible sufficiently to press upon him the importance of repeating and varying his observations; but from the study in question all the refinements of pretended genius ought to be excluded.

A physiognomist without a tact, that is to say, who wants tact and judgment, who has neither study nor logic, who does not take the trouble to observe and to compare, who is not faithful to truth, who does not lay to heart the interests of humanity; a physiognomist who is a wit, a wrangler, positive, or superficial—what a dreadful plague to society!—I say a physiognomist who wants judgment, and is not faithful to truth; and on this I must strongly insist. In effect, though the physiognomical tact be the first and principal attribute of the physiognomist: though it be his light and guide; and though without it rules and precepts would be as useless as a telescope to a blind man, this tact alone is far from being sufficient.

The physiognomist must likewise possess judgment: he ought to reflect, analyze, compare, and connect his observations. The most transcendent physiognomical genius will be frequently in danger of deceiving himself, and of misleading those who implicitly confide in him; if he want sense, if he be deficient as to rules, practice, design; confused in his ideas, he will be in no condition to communicate them to others. Before, therefore, I would recommend or admit any person whatever to the study of our science, I must previously be assured that he possesses tact and judgment; that he is acquainted with the art of design, or, at least, that to a certain point

point he has the talent, and is in the practice of drawing. He must have the physiognomical tact, to perceive and to catch the characters of nature. He must have judgment, to digest into proper order the observations which he has made, to generallize them, and to indicate them by abstract signs. And, finally, he must know something of design, to represent the characters, and determine them with exactness.

Without these qualities it will be impossible to make any progress in physiognomy. I frequently tremble at the idea, that persons destitute of capacity should rashly plunge into a science which it is so difficult to treat with precision and method, and thus contribute toward bringing it into discredit. Let not the mischief which may result from their temerity be imputed to me; I do all I can to prevent it. With a certain tact, with judgment, and a turn for drawing, nothing is more easy undoubtedly than to acquire a superficial acquaintance with our science. I admit, farther, that every man has received a certain proportion of physiognomical tact; but it does not follow that he has as much as is requisite, or that he possesses at the same time sufficient judgment and capacity to make observations, and to express them with exactness; or, in other words, to make a particular study of physiognomy.

I shall not here repeat what was said in the first volume, of the character of the physionomist, and of the difficulties which the science he cultivates presents to him. I make haste to establish certain principles, which I consider indeed as still far from being sufficient, but which, from experience, appear to me calculated to facilitate the study of physiognomy.

Young man, I would say to the person who asked my advice, if you feel yourself called to this study; if you are differently affected by different physionomies; if from the first moment you are powerfully attracted by some, and as powerfully repulsed by others; if you take a lively interest in the knowledge of the human heart; if you are in the habit of thinking clearly and with precision—come and engage in the arduous career.

I must

I must first inform you in what the study of physiognomy consists.

It consists in the exercise of tact and judgment : in placing the observations which you may have made, in their true light ; in marking down, in characterizing and representing, whatever you have perceived.

It consists in searching for, in fixing, and classing the exterior signs of the interior faculties : in discovering the causes of certain effects by the features and movements of the physiognomy : in knowing accurately, and in being able to distinguish, the characters of understanding and of sentiment which are suitable or repugnant to such a form, or such features.

It consists in finding out general, apparent, and communicable signs for the faculties of mind, or for internal faculties in general : and then in making an easy and unerring application of these signs.

This, would I say to my pupil, this is your task, Do you find it too hard for you ?—Abandon at once a science for which you have not the necessary qualifications ; for to pretend to acquire it at an easier rate, is to attempt an impossibility.

As the architect before he begins to build, draws a plan of the fabric which he means to rear, then calculates the expence which the execution demands, and compares it with the funds allotted for that purpose—the physiognomist ought in like manner to consult his faculties and his zeal. He should thus reflect: ‘ Have I courage and capacity equal to the happy accomplishment of the enterprise which I am now to undertake ?’

If he is not discouraged by the appearance of difficulty ; if he is confident of success from a conviction of his own energy and strength ; if his physiognomy gives me assurance of this conviction ; if I believe especially that I read there the proof of his talents ; I will

will cheerfully continue to give him what instruction I can, and what follows is an abstract of my lessons.

First, *Examine carefully what is common to all the individuals of the human species; what universally distinguishes the organization of our body from every other organization, animal or vegetable.* This difference being once well established, you will feel more forcibly from it the dignity of our nature; you will study it with greater respect, and with more certainly lay hold of its characters.

Next, Study every Part and every Member of the Human Body separately; the Connections, Relations, and Proportions, which they have to one another. With respect to this, consult either the Encyclopedia, or Albert Durer; but rest not all your confidence on books; on the contrary, make use of your own eyes, measure and determine for yourself. First of all, design alone; and then, after a little time, proceed with your operations in the company of an intelligent and accurate judge; let them be examined and compared under your own immediate inspection, and let this person himself have them examined in your absence by a disinterested observer.

In measuring the relation of the parts of the body, observe an essential distinction which has hitherto escaped the greatest masters, though in some sort it be the key of physiognomy, and the neglect of which has given occasion to a thousand faults in designing, to a thousand erroneous judgments on the works of the Almighty, which are ever regular, notwithstanding their apparent irregularities. I say, Distinguish the Proportions of Straight Lines from the Proportions of Curves. If the relations of the parts of the face, and of the members of the body, correspond to lines straight or perpendicular, you may expect from them, in an imminent degree, a beautiful countenance, a body finely formed, a judicious mind, a character noble, firm, and energetic. A person however may be endowed with all these advantages when the parts of the body apparently deviate from this symmetry, provided it be found in well-preserved relations of the curved lines. Nevertheless I must remark, that the proportions of straight lines are of themselves more favourable, and less liable to be impaired than the others.

When a general knowledge of the parts of the body, of their connections and their relations is thus acquired ; when you know them sufficiently to perceive and to explain in a drawing the too much or too little, the deviations, the transpositions, the derangements ; when you are perfectly sure of your eye and your discernment, then, and not till then, you may proceed to *the study of particular characters*.

Begin with Faces whose Form and Character have something very strongly marked ; with persons whose character presents you with what is positive and unequivocal. For example, take either a very profound thinker, or a chattering born such ; a man of sensibility, delicate, easily moved ; or else a man obstinate, harsh, cold, and insensible.

You must first study this individual character, as if you had nothing but it alone to study. Observe your subject in the whole, and in the separate parts. In express terms describe to yourself its form and features, just as if you were going to dictate the portrait of it to a painter. Ask of the original, if the thing is possible, different sittings for your description, as if you were preparing to copy it with your pencil in your hand. Design it thus in words after nature. Observe first the stature ; then examine the proportions, or, in other words, apparent proportions, such as they may be measured by perpendicular and horizontal lines ; and lastly, determine successively the forehead, the nose, the mouth, the chin, and in particular the eye, its form, its colour, its situation, its size, its cavity, &c.

When your description is completed, read it over with attention, and confront it word for word with the original. Ask yourself positively—Have I omitted nothing ? Have I added nothing ? And are the features which I have caught expressed with sufficient truth and precision ? From this description you must afterwards draw the portrait of the person in his absence. You must have described it ill, you must have observed it ill, or, at least, you must not have observed it like a physiognomist, if your sketch does not convey the principal character of the original.





In order to facilitate these means, and to ensure success, accustom yourself to seize promptly, and to impress powerfully on your mind, the essential traits of the physiognomy which you intend to study. My method is this: I first examine the face in the front. The *form* is the first object which fixes my attention; I consider whether it be round, oval, square, triangular, or to which of these principal figures it most corresponds. To explain my idea more clearly, see them opposite.

Most faces have some resemblance to one or other of these figures. The form of the face being found, I consider that of the profile, and I refer it to the half of one of my four figures. Next, I fix the perpendicular length of the three usual sections, the forehead, the nose, and the chin. I take notice of their perpendicular differences, and the relation of their situation. If I draw a line in idea from the point of the root of the nose which retreats farthest to the most prominent point of the upper lip, the operation becomes easy; by this means I am able to comprehend these relations under three general classes: one for perpendicular forms, one for those which advance aloft, and a third for those which retreat in the same region of the face. It is absolutely impossible to reproduce from imagination the form of the head with a physiognomical accuracy, unless you adopt these points which are fixed, and of easy determination; unless you represent them to yourself as the basis of the physiognomy. This method I would likewise recommend to young portrait painters: if they mean to acquire the faculty of designing the form of the face accurately, and according to the rules of physiognomy, they must of necessity subject themselves to it.

My memory being once impressed with these two points, I separately run over the forehead, the eye-brows, the space between the eyes, the transition from the forehead to the nose, and the nose itself. I pay the utmost attention to the characteristic angle which the tip of the nose forms with the upper lip, if it be a right angle, obtuse or acute, and I fix in my mind which of the sides is of greater length, the higher or the lower. Viewed in profile, the mouth likewise admits only three principal forms: for the upper lip must either project beyond the under, or the two are placed in

the same perpendicular line, or the under one must advance. The same distinctions I observe for measuring and classing the chin: must be perpendicular, prominent, or retreating. The space below the chin will describe a horizontal line, or it will deviate from that direction by rising or descending. I likewise dwell with particular attention on the curve of the jaw-bone, which is very often a matter of much significancy.

One who is not used to make observations will find it difficult to conceive, that, from the indication of a single bone, a prompt and unerring judgment may be formed of the internal qualities. On the present occasion I shall remark, and it were easy to apply my thesis to all the bones of the human body, without paying any regard to the skin and flesh which cover them, that a physiognomist of ability might, with a bandage over his eyes, and only by feeling the bone of the jaw, form a well-founded conjecture respecting a character which had till that instant eluded his most attentive investigation. Very often, in studying subjects whose extraordinary faculties I was acquainted with, this bone alone, viewed in profile, has furnished me with indications more certain and more positive, than all the other features of the face. I would therefore advise painters and designers to let the light fall upon their profiles in such a manner, that this part may acquire all possible relief. I have seen a number of portraits (and I must affirm it even of those, the originals of which I did not know), in which it was shamefully neglected. Young artists who are called by profession and from taste to represent the most beautiful master-piece of creation, the human face; whose charge it is to preserve to us the image of the objects of our tenderest affection—receive from a man, who has never been initiated into the mysteries of your art, an advice which may serve to promote the honour of the creature and of the Creator: let not the work of our Maker be impaired or disfigured in your hands, through indolence, inattention, or ignorance.

With respect to the eye, I first measure its distance from the root of the nose; then I observe its size, its colour, and, lastly, the contour of the two eye-lids. By this means, I am enabled, in a very little time, to study the face, and to get it by heart, if I may be
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allowed the expression, just as if I were committing to memory a piece of poetry. I first throw my eye along the whole; I run over the principal divisions; I fix in my memory the order of the periods; then I repeat with the book shut; and when I feel myself at a loss, I once more consult the text.

This is the method to be followed, accurately to retain the exact features of the face; this is the way to arrive at that degree of superiority which the science of Physiognomies requires.

When you have carefully studied to the bottom a characteristic face, for several succeeding days, examine all the faces that you meet, and endeavour to discover among them one who presents to you a Striking Resemblance to the subject that you have been studying: and in order the better to discover these relations, apply yourself singly to the Forehead, at first; when, if there prove a resemblance there, you may rest satisfied of a resemblance likewise in the other features. In physiognomical researches, the grand secret is to simplify, to abstract, and to separate, the principal and fundamental features, with which it is of importance to know.

When you have discovered a FOREHEAD, and, agreeably to my principles, a FACE that has a resemblance to your first, immediately apply yourself to the study of this new one; strive to accommodate what is still wanting in order to constitute a perfect analogy; get to the bottom of the character of this second personage, and especially the distinctive mark which struck you in the first. If the resemblance of their features is well marked, clearly decided, it will give you little trouble to find out the physiognomical sign of their mental conformity.

I will retract what I have now advanced, if you will produce me two individuals, who, with the same exterior resemblances, have not the same general cast of character. In this case only, which it is not too easy to foresee, or rather which will never exist, will I allow that the physiognomical relation of these persons is not the distinctive sign of the intellectual quality which renders them remarkable.

To be still more certain of your fact, watch the decisive Moment when this predominant Character is called forth into Action. Observe the line which then appears from the motion of the muscles, and compare it in the two faces. If these lines are still similar, the mental conformity can be no longer problematical.

If after this you perceive a feature altogether singular in the physiognomy of an extraordinary man, and that the same feature re-appears a second time in the face of another distinguished person, without your being able to find it any where else, that fundamental trait will become a positive sign of the character, and will lead you to discover in it an infinity of shades which, perhaps, would have escaped you.

I shall illustrate this idea by an example :

Baron Haller was, in many respects, a most extraordinary man. Among other features which he had in common with a multitude of enlightened geniuses, in his face I found, under the lower eyelid, a particular trait, a contour, a muscle, which I have never yet observed in any one, of the same form, and of the same precision. To this hour I am ignorant of the signification of this trait; but wherever I go I am eagerly watching for the re-appearance of it. Should I ever meet with it again, I will very closely examine the individual, and by leading him to subjects within the range of Haller, I shall presently discover if he has the same species of genius which distinguished that illustrious scholar, or to what point he approaches it.

From uniform experience I am well persuaded, that, in discovering two faces with the same trait, I shall have invented a new letter of the physiognomical alphabet. At the same time it is very possible, that Haller may have had some weakness of which that trait was the distinctive sign, and consequently I may sooner or later perceive it in an ordinary man, who, without possessing any of the eminent qualities of Haller, may resemble him only in his weak side. However, the contrary appears more probable; but I shall, without taking a bias either way, suspend my judgment till the fact determines it.

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One of the first directions I would give therefore, is, Begin with the most Extraordinary Characters. Study in preference Extreme Characters, the most remote extremities of opposite characters. The traits of excessive goodness on the one hand; those of atrocious malignity on the other—a poet all fire and imagination; or listless apathy, which cannot be roused—a changeling born; or a man of great talents.

To accomplish this end, visit hospitals for lunatics. Select subjects completely deranged; draw the form and features of their faces; first the features which they all have in common; then those which distinguish each in particular. The study of the individual will conduct you to general rules, the application of which will become extremely easy. I say, DRAW, AND DESCRIBE EXACTLY. Study every part separately; consider it afterwards in its connection and relations. Ask yourself, Where is the seat, where are the characteristic signs of madness? Detach every feature; distinguish those which are positive; and re-establish them in the muscular system, in order to observe their connections and shades. From thence transport yourself to the society of people of sense, who think and reflect with judgment. There you will begin your operations a-new, and follow the same method which I have just laid down.

If you want time, opportunity, and readiness, for embracing in your plan all the parts of a face, attach yourself in preference to two essential lines, which will, in some measure, indemnify you for the rest, and which will give you the key of the whole character of the physionomy, I mean the cleft of the mouth, and the line described by the upper eye-lid on the pupil of the eye. To comprehend these thoroughly, you must have an explanation of the whole face; for I boldly affirm, that, with the assistance of these two lineaments, it is possible, nay easy, to decypher the intellectual and moral faculties of every individual whatever. The thing is easy; and though not so to me, it is to the person who has more leisure to study, and whose talents are superior to mine. At least this is certain, that all the faces whose character I pretend to know, I have studied from these two traits. At the same it is true, that

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our best painters have not paid sufficient attention to them. However, the whole merit of resemblance depends on these two lineaments, and almost always the mannerist is more apparent in them than in the others. From the manner, therefore, in which the painter gives these two traits, you will discover whether he is a physiognomist or not.

But the lineaments in question are so moveable, and their inflections so delicate, that long and attentive practice is requisite to hit them well. I frequently, for this very reason, satisfy myself with observing them in profile, which brings them better out, especially the line of the eye. If this expedient does not suffice, I add to it, as much as possible, the transition from the forehead to the nose, and that from the nose to the mouth. These two parts presenting to me points fixed and almost invariable, I design them exactly in idea, in order, in like manner, to reproduce them afterwards on paper.

Carefully examine and compare these features; taken two and two, you will see that they have the most perfect relation between themselves, to such a degree, that the one is always supposed from, and is in some manner the consequence of, the other; and that it is not difficult to indicate the second, as soon as the first is exactly determined. In order to acquire this habit, so essentially necessary, you ought to restrict yourself, for some time, to draw nothing whatever except the same contour of the upper eye-lid, and the same line of the mouth. Make use, for this purpose, of little cards, and always repeat the same design twice upon each card; hence you will acquire greater facility in transposing, arranging, and classing your lines. The other two features, of which we have spoken, will soon be found by means of silhouettes: it will therefore be necessary likewise to detach them separately, to draw them on cards, and to trace in them, if it be possible, mathematical relations.

I would farther observe to my disciple, that these characteristic traits, the certainty of which has been clearly demonstrated by repeated observation, are not the only traits which he must study, describe, design, detach, and compare. The others ought to be
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contemplated with the same attention, nor is there a single part of the face which you are permitted to overlook. Every one of them retraces the entire character of man, just as the least of the works of the Almighty presents to us the character of the Divinity. To undervalue a single part of the face, is to undervalue the whole. He who formed the eye for seeing, formed likewise the ear for hearing; and his productions are not pieces of patch-work. This is a truth which I cannot too often repeat; and which I cannot impress with sufficient earnestness on the heart of my reader.

Such an eye supposes such an ear; such a forehead, such hair of the beard. Every particle preserves the nature and character of the whole, and indicates to us the truth which the combination renders palpable. There is no part of the body, however minute and ignoble, but what exhibits some indication of the mental faculties and dispositions. It is a concert in which all the sounds harmonize, in which every note ought to be observed, and in which every semi-tone is calculated. It often happens that a passage in an author, which at first we had glanced over, enables us afterwards to interpret the most abstruse parts of his works. In like manner also an accessory trait of the face, which we had considered as a matter of indifference, becomes the key of the whole physiognomy, and assists us in explaining the principal features.

If you wilfully neglect the smallest part of the face of man, you are unworthy of studying, and equally incapable of it.

But I will suppose, that you feel perhaps you have a particular tact for such a feature, or such a part of the face. Certain traits, like certain talents, sometimes affect us in preference; and in this case it is abundantly natural to follow our propensity. In that case, carefully examine what is the part which suits you the most; study it with special attention, as if you had no one else to study, as if the whole character were concentrated in that feature alone.

To be a physiognomist, you must make Silhouettes a particular study; for without them, there is no physiognomy. It is by means of silhouettes that the physiognomist will exercise and perfect his tact.

If he understands this language, he will possess the knowledge of the whole face of man : he will be able, as in an opened book, to read in it. I shall endeavour to point out to him how this may be done.

First of all, he must himself learn to make silhouettes. This operation will habituate his eye to accuracy : it will accustom him promptly to resolve every physionomy, and to find the characteristic outlines of the face ; but he must particularly exert himself to give these outlines in all their clearness and precision.

Among the innumerable number of silhouettes which have passed through my hands, there are very few which I can call physionomical. As every thing depends on the exterior line, as the shade reflected on the paper is almost always weakened, and as it is so difficult to reproduce it with sufficient truth and correctness, I would recommend to the physionomist to make use of the solar microscope, and suggest, that the head which he means to design should be brought as near to the wall as possible, but in an attitude perfectly free and unconstrained. He may employ, for this purpose, a board sloping at bottom, which may lean on the shoulder, and be fixed at the height of four feet four, or five inches. The board must be covered with a sheet of paper perfectly smooth and free from creases, adapted to the slope of the wood, and fastened with wax. A still more commodious method is that of the seat, which I have already described. By means of this apparatus the shade comes to be reflected on a polished glass, which likewise slopes below, and behind which an oiled paper is fixed. The silhouette is traced with a steady and delicate hand ; and being detached from the frame, you go over that feature which in the first perpendicular position could not be marked with sufficient strength or boldness. This being done, you reduce the silhouette, taking particular care not to blunt either the points or angles. You blacken one of these reduced copies, and keep another white for measuring the interior space. Next, suspend the large silhouette perpendicularly, and design it by the hand, till you have caught the resemblance of the reduced profile.

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The student in physiognomy ought not to suffer a single opportunity to escape him of exercising himself in the art of observing, and in that of design. It is impossible to imagine, and nothing but experience can produce conviction of it, how much is to be gained by designing and comparing: we learn from them, that the slightest deviation may change the whole expression of the character.

Accustom yourself to comment on every silhouette, and mark down in precise terms what you positively know of the character of the original.

When you have collected a certain number of silhouettes exactly designed, and whose character you are acquainted with, it will be proper to set about the classing of them. But take care, in the beginning, not to associate such as seem to announce the same moral or intellectual character. For, in the first place, however exact a characteristic description may be, it will ever be vague, unless deduced from the rules of physiognomy; and, in the second place, there is an infinite number of intellectual and moral qualities which we comprehend under general denominations, whereas in effect they differ prodigiously, and suppose also a marked dissimilitude in the features. You must not begin therefore with referring silhouettes to the class of titles which might apply to their originals. It would be an error, for instance, to rank under the class of Genius, the profiles of two men both of them acknowledged to be men of genius, and to endeavour to settle the points of resemblance between their silhouettes. On the contrary, it is possible that these may have no manner of relation, or even may be totally opposite.

But how should silhouettes be classed?—After their resemblance; and first, after the resemblance of the foreheads. Here are, I mean to say, two foreheads, the relations of which are striking; let me likewise examine wherein their mental conformity consists. This forehead retreats and bends in such a manner; it may be comprehended under such an angle. This other nearly approaches the same form: let me enquire if the mental conformity is to be found in the same relation?—For the greater certainty, we must measure the large silhouette with the transporter. Take as a basis the relation of the height from the summit of the head to the line which

finishes it, passing through the root of the nose and the eye-brows. Observers, ye to whom the study of man is a serious object, it is thus you must arrive at the end of your researches. You will find that conformity of contours supposes also conformity of intellectual faculties. You will find that, generally speaking, the same species of forehead indicates also the same mode of seeing and feeling. You will find that, as every country on the globe has its latitude and a temperature analogous to it, every face likewise and every forehead have their given height, and modifications proportioned to it. These observations might easily be simplified by composing a particular alphabet for silhouettes of foreheads; so that at first sight any forehead whatever may be indicated by its letter, by the name of its class, by its generic or specific name. I am actually engaged in forming a table of this kind, which will comprehend all the forms of forehead real or possible, and which is to be inserted into my treatise of physiognomical lines; but I would advise every physiognomist to compose one for his own use. All these tables must be in perfect accord one with another, since they are founded on mathematical figures, which never vary.

Examine also with particular attention what are the most, and what the least, apparent characters of the silhouette. You will soon be convinced that it expresses much better active characters than such as are purely sensible and passive.

Employ yourself likewise in designing profiles in form of silhouettes by the hand, and after nature. Add to them the eye, the mouth, and the features, from memory. Transform the profile into a front view, and bring this back again to a profile.

Cut profiles from fancy, and endeavour to abstract from them the lines and features whose signification is positive. Simplify each of these features as much as possible: draw them exactly and separately on cards—and you will, without much trouble, acquire the faculty of arranging, of compounding, and decompounding them. This method will procure for you astonishing facility toward making observations the most difficult and complicated.

To simplify every feature; to acquire ease and readiness in transposing, bringing together, and comparing the features thus detached—is one of the great means which the physiognomist ought to employ.

In my opinion, the basis of the forehead contains the sum of all the contours of the skull, and that of all the rays which diverge from the summit of the head.

I presumed from reasoning, and experience has since confirmed the truth of it, that, in every well constituted man, this fundamental line expresses the whole measure of his capacity and perfectibility. An experienced physiognomist would distinguish, by these contours alone, the difference of characters in a crowd collected under his windows.

In order to catch exactly this fundamental trait, it is necessary frequently to draw the same forehead in profile and in front; to draw it after the shade, and to measure it.

I admit, that it is difficult to perceive, at the first glance, in the forehead viewed in profile or in front, the whole fundamental contour of the skull: it is possible, however, by dint of unremitting application, to acquire this habit. In a convent, for example, when the shaven-crowned monks stoop to pray, or when they officiate in the choir, one might make very interesting observations on the difference of these lines, and on their expression.

Nothing is more difficult than to observe men well, in the ordinary commerce of life, and while they are awake. With a thousand opportunities of seeing them, you can rarely find a single one when you may, without indiscretion, study them at your ease. The physiognomist ought therefore to endeavour likewise to **OBSERVE PERSONS ASLEEP.** He must draw them in this state: he must copy in detail the features and the contours: he must especially preserve the attitudes, were it only by general lines: he must seize the relations which are perceptible between the body, the skin, the arms, and the legs. These attitudes and relations have

an inexpressible signification, and particularly in children. The form of the face is likewise analogous to it, and this accord is sensible. Every face answers individually to the attitude of the body and of the arms.

The DEAD furnish a new subject for study. Their features acquire a precision and an expression which they had not when either awake or asleep. Death puts an end to the agitations to which the body is a perpetual prey, so long as it is united to the soul. It stops and fixes what was before vague and undecided. Every thing rises or sinks to its level; all the features return to their true relation, provided they have not been distorted by diseases too violent, or by extraordinary accidents.

But what I would recommend to the physiognomist in preference to all, is the study of FIGURES IN PLASTER. Nothing is more proper for observation than a molded figure. You may study it at all times, in every way, and with all the calmness of reflection. You can place it in different lights, take a silhouette of it, and measure it on all sides. You can cut it in what manner you please, design every part exactly, and fix the contours of it with a certainty almost mathematical. These experiments will bring back and attach the physiognomist to what is real, to the immutable truths of the physiognomy, that is, to the study of the solid parts, which will always be the grand end of all his researches. He who neglects this basis of our science, in order to apply himself to muscular motion only, resembles those Theologians who extract from the Gospel certain precepts of morality, without discovering Jesus Christ in it. Compare the bust of a man of genius with that of a changeling born so, analyze the one and the other, design and measure them in whole and in detail—and your faith in physiognomy will come near to the certainty you have of your own existence, and you will learn to know men as well as you know yourself.

When once we shall be in possession of an exact *frontometer*—and I hope we shall soon have that instrument in all its perfection—when the student of physiognomy shall have acquired the use of it to such a degree as to be able, by sight merely, and without measuring,

suring, to determine with a certain precision the capacity and character of every forehead, and to indicate the curves and angles of it; when he shall be able to distinguish after the fundamental lines and the profiles of this part of the face, a harsh from a soft character, a spirit lively and prompt, from one slow and sluggish—what astonishing progress will he not make in the knowledge of man!

For this purpose I would advise the physiognomist to procure a collection of skulls of well-known persons; to draw the silhouettes of these skulls, which may all rest on the same horizontal board; and to look for the triangles under which they may be comprehended. I say he must select well-known persons: for he ought to learn, before he pretends to teach. He ought to compare fact with fact; the positive character of the exterior, with the positive character of the interior. Nor must he, till he has found the relations of the one to the other, venture to study the unknown relations of approximating characters. Be in no hurry to give precepts: unless they can stand the severest examination, they will expose you to shame and contempt.

If you have the reputation of being a physiognomist, a thousand indiscreet questions will be put to you, which you will be called upon to answer without premeditation. These questions are undoubtedly ridiculous; but would it not be a still more ridiculous vanity to pretend to solve them? You must *have* before you can *give*. It is for this reason I say to every beginner: observe in silence, and do not communicate your conclusions to any but a small selection of friends. Give no answer to any of the curious questioners, who are not so much enquiring after truth, as they are aiming to draw you into a snare. If your only object is to shine, by means of your knowledge; if this is the only motive by which you are animated—you will never make any considerable progress in this science. Do you believe you have made a discovery of importance? before you bring it to light, be at pains to ascertain it; verify it by exact and reiterated experiments; consult with an enlightened observer—but dismiss the idly inquisitive, and increase not your own embarrassment by precipitate decisions.

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A Collection of Impressions of Ancient and Modern Medals in Parget, is another essential, and almost indispensable, resource for the physiognomist. Profiles of this kind reduced, furnish much assistance towards classification and transposition. We cannot greatly depend, I confess, on medals, for the expression of features; but the principal forms of the profile are so much the more true. And, were we even to refuse them all kind of authenticity, they would not the less be of use toward exercising the physiognomical tact, and the classing of faces.

The physiognomist cannot study language sufficiently.

Most of our errors have their source in the imperfection of language, in the want of signs perfectly characteristic, and adapted to the subject. A truth which has all the simplicity and all the clearness of which it is susceptible; a truth conveyed with all the features which are proper to it, and expressed with suitable precision; such truth cannot be misunderstood by any one. The knowledge of languages must therefore be one of the principal objects of your application. Study your mother tongue; study foreign languages, especially the French, which is so rich in physiognomical and characteristic expressions. In the course of reading, in conversation, you must be sure to lay hold of every significant word, and put it down in a vocabulary. You will thus establish different classes, a different species for love, for judgment, for spirit, &c.

The pupil of physiognomy has occasion for a register, as complete as possible, of all characteristic faces. He must compose it himself from the writings of those authors who have most successfully studied human nature, and from his own genius. I have myself already collected more than four hundred names of faces of every kind, and this vocabulary is far from being sufficient for me. Look then for a characteristic general name for every face which you wish to observe; but be in no haste to fix its denomination. Consider in how many ways this may be modified; pursue it through all its distinctions; and, before you proceed to the application of it, examine well whether you may not have confounded some-

something. Then, and not till then, you may draw the form of the face, and give the characteristic description of it.

Let me present you with some of the general classes of my register: state of body, state of mind, moral character, immoral affections, energy, spirit, judgment, taste, religion, imperfections, national physiognomies, physiognomies of persons of quality, physiognomies of people in place, physiognomies of tradesmen, &c.

For example, the word **SPIRIT**, admits, in its turn, of the following subdivisions: a correct spirit (perhaps a sound understanding); a collected spirit (presence of mind, or a ready wit); a flashy spirit; abuse of spirit (perversion of mental powers); a slovenly spirit, an acute, affected, lively, brilliant, vain, serious, dry, cold, rude, popular, censorious, prompt, pleasant, jovial, sprightly, jocular, gay, trifling, comical, burlesque, mischievous, sneering, ironical, sarcastic, &c. spirit (humour, disposition, turn of mind).

After you have studied the character of a face in a picture or drawing, and have assigned to it a corresponding characteristic name, copy exactly the contour of the head, were it but by some light strokes, or even by points. I always love to simplify operations. The form of the face in general; the relation of the constituent parts; their inflection or situation—these three objects merit a particular attention, and may be indicated by lines the most simple, as I shall demonstrate in my Treatise on Physiognomical Lines.

If you feel yourself at a loss to unfold all at once the positive character, endeavour to discover it by the negative—in other words, recapitulate all the names which it seems to exclude: run over your vocabulary from end to end; and as soon as you perceive approximations, stop there, and the comparison of these will help you to the true name. If a tolerably complete register does not furnish a single denomination which you can apply to your subject, the face will be so much the more remarkable, and you will study it in all its situations, in all its turnings and windings, till you have

got to the bottom of it. The more enigmatical a phyſionomy is, the greater diſcoveries you will make in the decyphering of it.

Study, I beſeech thee, my diſciple, Portraits and Hiſtory Pictures, by the beſt painters and deſigners. Among portrait-painters, Mignard, Largillière, Rigaud, Kneller, Reynolds, and Van Dyk, in my opinion, hold the firſt rank. I prefer, however, the portraits of Mignard and Rigaud, painted by themſelves, to all Van Dyk's pieces: theſe frequently want illuſion and exactneſs, becauſe Van Dyk paid more attention to the general combination and ſpirit of the phyſionomy than to the details. This, unfortunately, is a cenſure, which muſt be fixed, with ſtill greater juſtice, on an infinite number of Flemiſh, Engliſh, and Italian maſters. I except Giboon, Vander Banck, Mans, Poel, and ſome others, whoſe names I do not at this moment recollect. Under the ſpecious pretext of ſhunning the imputation of being ſervile copyiſts, ſome, with an unpardonable careleſſneſs, neglect the moſt delicate details; they aim at producing great effect, and attempt to impoſe upon taſte by giving nature in wholeſale. This is not what the phyſionomiſt wants, nor is it thus that nature preſents herſelf. To exhibit only her ſtriking parts, is not to imitate her: it is to acknowledge that you are not acquainted with her, that you have ſtudied her amifs.

The beſt pieces of Kupetzky, of Kilian, of Lucas Kranach, and eſpecially of Holbein, are an admirably inſtructive ſchool for the phyſionomiſt. Refuſe them ſometimes, if you pleaſe, taſte and a bold touch; I always prefer the true to the beautiful. An author who deals in truth is much more pleaſing to me than one who ſtudies elegance; and, without being fond of too laborious exactneſs, I will however maintain that an Erasmuſ of Holbein is preferable to all the portraits of Van Dyk both for truth and nature. To deſpiſe detail, is to deſpiſe Nature. Where are details treated with ſo much richneſs and eaſe as in her works?

The heads of Denner would be invaluable for the ſtudy of the
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physiognomy, if his microscopic details corresponded better to the spirit of the whole.

Soutmann, who has given us some good heads, is not however the person whom I would propose for a model. I set a higher value on the precision and vigour of Blyhof; but the connoisseur, the real painter, the physiognomist, will prize above all the portraits of Morin.

I have seen very few heads of Rembrandt of which the physiognomist could avail himself.

With better health, with more information and practice, Cölla would have perhaps become one of the first portrait-painters. His heads are almost as many particular subjects of study.

Among the painters and designers who have gone into the walk of history, there are very few physiognomists; almost all of them have confined themselves to the expression of the language of the passions, and have gone no farther. Till one more perfect is produced, I subjoin a catalogue of some who have excelled in their art, and whose works merit, on every account, a particular attention; although, every thing considered, the poorest performance of a middling painter is not to be despised in our science.

The physiognomist will study in Titian the dignity of style, the natural and sublime of expression, voluptuous faces. I have seen at Dusseldorp a portrait by this painter, which is an almost incomparable master-piece of nature and expression.

Michael Angelo furnishes us with characters energetic, haughty, disdainful, serious, obstinate, invincible.

We admire in the heads of Guido the touching expression of a love, calm, pure, celestial.

The works of Rubens present the lineaments of fury, of force, of drunkenness, of every vicious excess. It is to be regretted that

he did not paint a greater number of portraits. His Cardinal Ximenes, which is at Dusseldorp, is, I think, far superior to the best of Van Dyk.

Van der Werf must be our model for modest and suffering physiognomies.

In Laireffe, in Poussin, and, above all, in Raphael, we must look for simplicity of composition, depth of thought, the calmness of dignity, an inimitable sublime. Raphael cannot be sufficiently studied; but it is only in the great style to which his figures, and the airs of his heads, have always a reference.

You must not expect much of majesty from Hogarth. This painter rose not to the level of the really beautiful; I should be tempted to call him the FALSE PROPHET OF BEAUTY. But what inexpressible richness in the comic or moral scenes of life! No one ever better characterised mean physiognomies, the debauched manners of the dregs of the people, the excessive heightening ridicule, the horrors of vice.

Gerard Douw has happily hit off low characters and those of scoundrels, physiognomies which express attention. I have seen at Dusseldorp a mountebank of his surrounded by the populace: this performance would be an excellent theory for physiognomical lines.

I would consult Wilkenboon for the expression of irony.

Spranger for the violent passions.

Callot had the talent of representing singularly, according to nature, beggars, cheats, executioners. In this also A. Bath excelled.

For all sorts of comical and low subjects, for clowns, valets, &c. I would make choice of Henry Goltius and Albert Dürer.

Martin

Martin de Vos, Lucas of Leyden, and Sebastian Brand were eminent in the same style; but you find in them likewise physiognomies full of dignity, and a sublime truly apostolic.

Rembrandt, among other merits, had that of happily delineating the passions of the vulgar.

Annibal Caracci was superiorly excellent in the comic walk, and in every species of heightened singularity. He possessed particularly the talent, so necessary to the physiognomist, of giving the character in a few strokes.

Chodowiecki is alone equal to a whole school. His infants, his young damsels, his matrons, his lackeys, are admirable. In him every vice has its characteristic traits, every passion the attitudes and gestures which suit it. As an observer of singular ability, he has studied all the ranks of society. The court and the city, the tradesman and the soldier, furnish him, by turns, with scenes endlessly varied, expressed with all the truth of Nature.

Schellenberg is peculiarly happy in delineating provincial low humour.

The bacchanalians of La Fage deserve to be mentioned, as also his gay and voluptuous physiognomies.

Rugendas is the painter of rage, of grief, of the great effects of passion.

The chief excellency of Bloemart is his hitting off the attitudes which mark dejection.

The heads of Schlutter, etched in aqua-fortis by Rode, characterize wonderfully well the suffering of great souls.

The gigantic is the favourite walk of Fuseli. His genius delights to employ itself on energetic characters: he delineates with bold touches the effects of anger, terror, and fury: horrible scenes of every kind.

What

What taste, majesty, harmony and tranquillity, in the pictures of Mengs!

Those of West bear the impress of a noble simplicity, of calmness and innocence.

All the passions are found united in the eyes, the eye-brows, and mouths of Le Brun.

Such, in part, are the masters whom the physiognomist ought to study. He will select for himself, in every work of painting, the features which are most clearly expressed, and mark them down in his repertory under their corresponding titles. If he pursues the method which I have just now traced, I dare venture to assure him, that he will soon come to see what no one perceives, though exposed to the view of the whole world; and that he will, in a very short time, possess knowledge, which no one takes pains to acquire, though it be in every one's reach. But, on the other hand, most of the painters I have now quoted teach Pathognomy only. Very few of them apply themselves to the solid form of the body; and those who perhaps merit, in this respect, the name of Physiognomists, are such, I must be allowed to say, merely by chance, because they are every moment deviating from the rule.

LECTURE XXXI.

THE PRECEDING SUBJECT CONTINUED.

SECTION II.

I.

NATURE has modelled all men after one and the same fundamental form. This is indeed infinitely varied; but she no more departs from her parallelism and proportions than a pantograph or a parallel rule. Every individual who deviates from the general parallelism of the human figure, unless such deviation be the effect of unfortunate accidents, of which he has become the sad victim, is a monster in respect of conformation. On the contrary, the more the form corresponds with this parallelism, the more perfect it is. This is an observation which every disciple of physiognomy ought to repeat with me; and when he has ascertained the truth of it, let him adopt it as a principle.

A disgusting Outside, however, does not always exclude great Intellectual Faculties. Granted. Genius and virtue lie sometimes concealed in an obscure hut, and why may they not likewise be clothed

clothed with an irregular form? But, on the other hand, it must be allowed, that you sometimes meet with forms where genius and dignity of sentiment could not possibly find entrance, just as there are buildings too wretched to serve as a lodging place for human beings. The physiognomist will therefore exert himself to acquire the knowledge of the forms regularly beautiful, which appertain exclusively to great souls; of the irregular forms which still preserve sufficient space to admit of talents and virtue; or which, by narrowing that space on one side, do more concentrate perhaps the energy of the natural dispositions.

II.

When a principal Feature in a Face is significant, the accessory Trait will be also. The last has its principle as the first. Every thing has its cause, or nothing has. If you are not struck with the evidence of this axiom; if you still call for proof in order to be convinced of the truth of it; abandon the study of the physiognomy.

III.

The most beautiful of Faces is susceptible of Degradation, and there is no one so homely as to be incapable of Embellishment; it being always understood, however, that in these changes the form of the face, and the species of the physiognomy, ever preserve their primitive basis.

It is the business of the physiognomist to study the degrees of perfectibility or of corruptibility of every form of face. Let him frequently combine the idea of a noble action with a forbidding countenance, and, reciprocally, the idea of a mean action with a promising physiognomy.

IV.

Positive characters of Face always announce positive Faculties. But the absence of these characters does not suppose the absolute want of corresponding faculties.

Study

V.

Study with particular attention the Faces in which you find a total want of Correspondence ; those which, in order to subsist together, have need, in some sort, of the mediation of a third. Two faces which present a perfect contrast, are an interesting spectacle to the physionomist.

VI.

Always give yourself up to first Impressions, and trust to them more than even to observations. Are your perceptions the result of involuntary feeling, excited by a sudden emotion ?—Be assured the source of it is pure, and that you may spare yourself the trouble of having recourse to induction. Not, however, that I would have you ever neglect the road of research. On the contrary, draw the feature, the form, the look, which affected you at first ; oppose to them contrasts the most extreme ; and ask of one or more persons capable of feeling and of forming a sound judgment, What are the different qualities which these two faces express ? If all suffrages unite, follow as inspiration that first impression which you received.

VII.

Of all the Observations which you have occasion to make, neglect no one whatever, however Fortuitous, however Indifferent it may appear. Collect them all with equal care, even though you at first put no manner of value on them. You will sooner or later however derive advantage from them.

VIII.

Remark the difference of Stature ; the tall, the middle, the short, the deformed. Examine what is common to each. They

have proper characters which belong to all the individuals of the class, which they compose, and which re-appear in the whole of the physionomy as in the features separately.

IX.

Attend likewise to the Voice, as the Italians do in their passports and descriptions of advertised persons. Observe whether it be high or low, strong or weak, clear or dull, soft or harsh, natural or feigned. Consider what voices and foreheads are most frequently associated. If you have any delicacy of ear, be assured that the sound of the voice will soon furnish you with infallible indications by which you may distinguish the class of the forehead, of the temperament, and of the character.

X.

Every physionomy has its character. I have already spoken more than once of the general traits which are characteristic for all faces without exception; but, independently of these, there are besides **PARTICULAR FEATURES**, the precision and significancy of which cannot escape the glance of the physionomist. All thinkers, for example, have not forms of face which announce in a striking manner seriousness of reflection; the wrinkles of the forehead alone are often sufficient to express this character. It is thus too that the character of *goodness* is sometimes manifested in the appearance, the form, the arrangement, and colour of the teeth; that of *discontent* in the triangular lineaments or in the cavities of the cheek, &c.

XI.

Distinguish carefully what is Natural, what is Accidental, what is produced by Violent Causes. Whatever is natural, is continuous; and this continuity is the seal which Nature impresses on all forms which are not monstrous; accidents alone are capable of interrupting

interrupting the general order. Much has been said of these ACCIDENTS, as being so many insurmountable obstacles opposed to the scientific study of physiognomy,—and yet they are so easily distinguishable. Is it possible to be mistaken, for instance, in the deformities occasioned by the small-pox, in the marks left from a fall, a blow, or any other violent cause? I have known, it is true, some persons who in their youth had been reduced to imbecillity by falls, without their preserving visible marks of these accidents. But the imbecillity shewed itself sufficiently in the features of the face, and partly likewise in the solid form of the head; the extension of the *occiput* seemed to have been stopped by the effect of the fall. In these kinds of doubtful cases it is the duty of the physiognomist to satisfy himself respecting the physical constitution and education of the persons whom he means to observe.

XII.

I do not insist that the physiognomist *ought* always to judge finally on one only Sign; I only say that he *can* in certain cases. And though, according to Aristotle,

To trust one sign only is a mark of weakness,

it is not the less true, however, that certain particular traits are absolutely decisive, and perfectly suffice for characterizing such and such dispositions and passions of the individual. Frequently the forehead, the nose, the lips, the eyes, announce, exclusively, energy or weakness, vivacity or coolness, penetration or stupidity, love or hatred; it being always understood, however, that these distinctive features suppose the co-existence of the other parts more or less analogous. I must always recommend, nevertheless, the study of the accessory traits, and of the most minute details of the physiognomy. I will always say, and it is a principle on which I cannot insist too earnestly—You must combine; you must compare details with details; you must view Nature in her complete assemblage. Observe with equal care the form, the colour, the flesh, the bones, and the muscles: the pliancy or the stiffness of the limbs, the movements, the attitude, the gait, and the voice; the expressions, the actions,

and the passions; smiles and tears; good humour and bad; impetuosity and calmness. Neglect no detail whatever, but combine all into one whole. Learn, above all things, to distinguish what is natural from what is factitious, the real from the assumed character. You will find, that whatever is assumed or factitious supposes, in its turn, a previous disposition to receive these adventitious qualities; that accordingly it is possible to foresee and to predict what a physiognomy is capable of adopting or not. Such a face was not formed for assuming gentleness; that other is incapable of putting on an air of assurance and anger.

But, it will be alledged, the calmest man may sometimes abandon himself to passion, and the most violent spirit has its moments of composure; of consequence the same physiognomy may express by turns gentleness and violence.

I admit it; but there are faces to which gentleness is as natural or as foreign, as violence is natural or foreign to others. It belongs to the original form, to the primitive features studied in a state of rest; it belongs, in a word, to the character of the mind to inform you what is congenial to such a physiognomy, and what is not; what it admits, or what it rejects. In tracing upward these sources of instruction, you will often discover the most beautiful harmony where others perceive only incoherence and irregularity.

By degrees you will acquire the faculty of inferring one part from another. The knowledge of one or of two details will conduct you to a third, and so on to all the rest. You will be able to determine from the sound of the voice, the form of the mouth; and this again will give you a presentiment of the words which it is about to pronounce; you will learn to judge of the style by the form of the forehead; and reciprocally of the forehead by the style.—You will not know beforehand all that a man means to say, write, or do, in general; but you will be able to foresee of what he is capable or incapable, how he will act or express himself in such and such given circumstances.

XIII.

There are decisive moments for studying the physiognomy, which

it is of essential importance to observe. Such is that of an unexpected rencounter, or the first approach only; the instant when a person presents himself in company, or when he takes leave of it. Such is, again, in a more particular manner the moment when a violent passion is on the point of breaking out, and the moment which follows the first explosion. Such is, above all, the moment when the passion is suddenly repressed by the presence of a respectable personage. It is in this last situation that you discover by the same glance, both the power of dissimulation, and the still subsisting traces of passion.

An emotion of tenderness or pity, of sorrow or anger, of zeal or envy, is frequently sufficient to enable you to form a judgment of a man's character. Place in opposition the most perfect tranquillity and the most violent transport; on one hand, the moment when a man is himself, and on the other, that in which he flies off from his natural bent: compare these two states, and you will see what every individual is; what it is possible for him to become, or what he never can be.

XIV.

Study Superiority which certain Physionomies have over others. The common father of the human race has, no doubt, created all men of one and the same blood; but *equality of condition* is not the less, on that account, a chimera. Every one has his place and his rank, and this very diversity is part of the plan of Providence. Every body, animate or inanimate, has millions of beings subordinate to it, and it again is subjected to innumerable other beings which press upon it. Man is king and subject by turns; this is the law of nature. Endeavour then to find out in every organized body, the superiority and the inferiority which belongs to its species, which are inseparable from it, and cannot be taken away by the conventions of society. Fix exactly the boundaries which are contiguous to each other. Compare always the strong with the weak; characters firm and energetic, with characters soft and flexible. Extremes being once settled, you will easily discover intermediate relations. You will be able to determine, according to geometrical

metrical rules, the relations which are to be found between the forehead of a man formed for commanding, and the forehead of one formed for obeying; between the nose of the monarch and the nose of the slave.

XV.

In the study of physiognomy lay it down as a rule, to look for conformity of characters in conformity of faces—and the resemblance of faces, or, at least, that of their form, in the analogy of foreheads. Always then bring together, as close as possible, characters, skulls, forms of face, forehead, and features, which have a resemblance. Arrange, observe, and compare.

XVI.

If you are so fortunate as to fall in with a man who has the faculty, so rarely bestowed, of interesting himself without affectation in what is proposed to him; a man who acts in every thing with a reflective attention, who never gives an answer till he has heard you out, who is always prepared to decide, without ever assuming a decisive tone—do not fail to study his face both in whole, and in the most minute details. The degree of attention determines the degree of judgment; the degree of goodness of heart, the degree of energy. He who is incapable of listening attentively, is likewise incapable of every thing that deserves the name of wisdom and virtue. The man who can listen with attention will succeed in all that is within the reach of the human mind. A single face in which attention is painted, will furnish you with indications which may enable you to decypher the most estimable qualities in other individuals.

Take it for granted, that a man who discovers exactness in the indifferent actions of life, that a man whom you observe to fix a calm and attentive look on every object which engages him, is an admirable subject of study. His mien, his movements, his gestures, will bear the impression of his character. I risk nothing in advancing,

ing, that he who is careful and circumspect in little things, will be equally so in great.

XVII.

Here are some traits, the union of which infallibly promise the happiest phynomy, I may say, without reserve, a phynomy more than human. I suppose besides, that each of these traits is decidedly advantageous in itself, and that the whole together unite in a just relation. There must be:

a. A striking conformity between the three principal parts of the face, the forehead, the nose, and the chin.

b. A forehead which rests on a base almost horizontal, with eyebrows almost straight, close, and boldly marked.

c. Eyes of a clear blue or clear brown, which appear black at a little distance, and whose upper lid covers only a fourth or fifth part of the ball.

d. A nose whose ridge is broad, and almost parallel on both sides, with a slight inflection.

e. A mouth perfectly horizontal, but whose upper lip drops gently in the middle. The under lip ought not to be plumper than the upper.

f. A chin round and prominent.

g. Short hair, of a deep brown, parting into large bushy curls.

XVIII.

In order to study a face well, you must observe it in profile, in front, in the attitude of three-quarters, of seven-eighths, and from top to bottom. Make the object you are studying shut his eyes for
some

some time; let him then open them. The face, viewed in front, presents too many things at once, and the attention is of consequence distracted; it is for this reason I advise you to examine it on different sides successively.

XIX.

I have said already, oftener than once, that knowledge of Design is absolutely necessary to the physiognomist. In order to acquire the requisite degree of practice in this art, he ought to confine himself entirely to contours, whether he copy after Nature, whether he draw after busts, pictures, engravings, or any other model whatever. He must be able to distinguish, resolve, simplify, and explain what is complex, confuse, or vague. All painters who are not physiognomists, and who are indifferently skilled in design, cry down this method; it is, nevertheless, the only one which unites the advantages of readiness, of precision, and exactness; of this I shall produce no other proof than the celebrated passions of Le Brun.

XX.

Nothing is more proper for exercising the physiognomist than the study of Paintings in Oil; but he ought to have master-pieces, and they are so rare and so expensive, that a very small collection amounts to an enormous sum. Models the least proper for him, are drawings in black-lead. I would advise him as much against them as against miniatures. Both the one and the other lead to that free manner which would pass for Picturesque, but is only vague, and for that very reason contrary to reason and truth. In order truly to express the character of the physiognomy, in order to preserve all the precision and all the delicacy of it, make use, in preference, of black-lead strengthened by a few touches of China ink. But observe, at the same time, that drawings of this sort ought to be executed in a dark apartment which admits the light by a round opening of a foot diameter; you must contrive to let it fall from the height of three or four feet above the head you are going to design, and the attitude of this last must approach the profile. Of all the methods which I have tried, I have found none more easy, nor
whose

whose effect was generally more agreeable and more characteristic. I believe, however, that certain phyionomies might be designed, with equal success, by a light falling down in a perpendicular direction; but this would answer at most with flat and delicate faces, for such as are strongly musculous would lose too much by the shades. In the other position, just now described, you might employ a *camera obscura*, which should diminish the object three-fourths; this might serve, not to execute the drawing, which would be impossible on account of the vacillation; but to ascertain, by comparison, the exactness of the copy.

XXI.

It will be asked, Who are the Physiognomical Authors you would recommend to your pupil? The number of those who can be mentioned with approbation is very small; a fortnight is sufficient to run over all of them, and even their most sensible observations have still need to be closely examined. When you have read two or three of these performances, you know almost all of them. Porta, and after him Peuschel and Perneti, have collected all that is of any importance in the writings of the ancients on this subject. In the first, the good, bad, and indifferent, are found jumbled together: his book swarms with contradictions. He strings together, without order or method, the opinions of Aristotle, Pliny, Sueton, Polemon, Adamantin, Galen, Trogus-Conciliator, Albert, Scotus, Maletius, Avizenna, and many more. He sometimes subjoins his own reflections, which he illustrates by the phyionomies of eminent men, and here chiefly he is interesting. Though addicted to the reveries of judicial astrology, he is, however, less so than his predecessors.

Peuschel, and still more Perneti, have rendered essential service to the science of physiognomy, from having cleared it of a crowd of absurdities, in which it was formerly involved; but their writings present few ideas that can be called new, and they are very far from having determined with precision the features of the face; a determination which is nevertheless necessary, and with-

out which physiognomy would be the most dangerous of all infant sciences.

Helvetius, in his *Physiognomia medicinalis*, has characterized the temperaments in a very superior manner. If we except his fondness for astrology, he may rank with our first masters.

You ought to read Huart, notwithstanding his crudity of idea, and excessive boldness of hypothesis. This author has supported his own observations with excellent passages extracted from Aristotle, Galen, and Hippocrates; but has not greatly enriched us with new discoveries.

We learn very little from Philip May; but la Chambre is a judicious writer, who has succeeded, in a particular manner, in the characters of the passions; he ought, however, to have illustrated his subjects by contours and designs.

John de Hagen de Indagine will excite more sensation by his own physiognomy, than by his work. This is scarcely any thing more than a compilation, but which merits, however, some attention.

Marbitius is a most insufferable prattler. His discourse *de varietate faciei humane* (on the variety of the human face), Dresden, 1676, in quarto, does not contain fix ideas which are his own.—The most absurd of them all, that of the transposition and arrangement of the parts of the face, has been adopted after him by a writer of modern times.

Parson, whom the Count de Buffon and Baron Haller have taken the trouble to abridge, is, notwithstanding all his imperfections, a classic author, as to the part which treats of the moveableness of the physiognomy, of the muscles of the face, and of the language of the passions.

At the risk of giving offence, I will mention also the famous Jacob Behmen,—an obscure mystic, but who had nevertheless observed
Nature;

Nature ; who knew her, and understood her language. This eulogium will be reprobated by every Aristarchus in literature ; my friends will say, I ought to have suppressed it as a philosopher, or, at least, as a theologian—but why should I be afraid of following my conviction, and of paying homage to truth ? Jacob Behmen, I repeat it, has left behind him proofs of a very uncommon physiological discernment. Not that I mean, however, to recommend all his writings indiscriminately ; but his piece on *the four complexions* is an inestimable treasure to every one who knows how to distinguish between gold and dross.

William Gratarole, a physician at Bergamo, is another physiognomist who deserves to be studied. I value his work at once for the richness of its matter, and the accuracy of its style. It is entitled : “ De prædictione morum naturarumque hominum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis ”—An easy mode of indicating the nature and morals of man, for inspecting the countenance, and other parts of the body, and by other means.

It only remains for me to name Scipio Claramontius, the best and most solid of all the physiognomical authors of past ages. With much erudition, he by no means fatigues his reader with quotation on quotation : he sees and judges for himself : he goes into detail without being diffuse. His book “ de conjectandis cujusque moribus et latitantibus animi affectibus ”—on forming judgment of man’s morals and secret affections, if not worthy of a complete translation, at least might furnish valuable extracts and commentaries. This work, so valuable in many respects, is, at the same time, very imperfect in others. A great many ancient errors are here repeated ; but, provided you are ever so little in a condition to compare this author with his predecessors in the same career, you must applaud his discoveries, his new, and original ideas, and his judicious reflections. Even at the moments when he gives me least satisfaction, I still find a man who reflects. Though attached to the subtilties of the school, he neither offends by excessive dryness, nor over-refinement : his thoughts and style are never destitute of dignity.

Dignity! This, however, is wanting to most of the moderns who have written in favour of or against physiognomy. For my part, I can easily reconcile myself to an author who treats his subject with dignity, without affectation or presumption; and this is a praise we must allow to Claramontius, almost in every page of his book. He is more than a scholar. His physiognomical information is the result of a profound investigation of the human heart and mind. He understands how to make a happy application of his general rules. His extensive erudition, without being cumbersome, is of the greatest service to him in his reasonings and observations. He frequently catches with much sagacity the characters of the passions, and conveys them with equal acuteness. In a word, I can confidently recommend this author to all who wish to study man, and, more particularly still, to such as make choice of the moral character as the subject of their writings.

XXII.

The physiognomist must, of necessity, procure a numerous collection of Remarkable Portraits. I have subjoined to this Lecture a list of some that are peculiarly interesting. I leave to *amateurs* the labour of increasing this list at their pleasure; for I have confined myself entirely to portraits which I have seen, and noted down for my own particular use. I can only mention their names; but I pledge myself, that among these physiognomies there is not a single one that does not deserve to be studied and commented upon. Run over this collection several times, and if you have any disposition at all to be a physiognomist, it will exercise and confirm your eye. If you wish after that to compare the features of these illustrious personages with their characters, with the history of their lives, with their actions, and their works, every one of them, I dare answer for it, will supply you with curious and important discoveries toward the cultivation of our science. It is to their portraits, at least, that I am indebted for a very great number of my observations: they will likewise enrich, in part, my Treatise on the Lines of the Physiognomy, and I shall then speak of them less or more in detail.

But

XXIII.

But the best and most improving of all schools, ever will be the Society of People of Worth, and there the physionomist ought to finish his studies. How many perfections will he there discover, if he search for them with the eyes of benevolence, with a heart simple and pure! "Seek and ye shall find." You will often find even there where you would not have thought of seeking. You will trace in every form the image of the Divinity—and this sublime object will diffuse lustre over every other: it will open your eyes to a multitude of wonders, which no one stops to contemplate, but which every man is ready to acknowledge the moment they are pointed out to him.

XXIV.

I conclude with an exhortation, which I cannot, with sufficient earnestness, repeat: Pronounce few Decisions, whatever importunity may be employed to induce you: calmly dismiss indiscreet questioners who may appeal to your tribunal, whether to turn your decisions into ridicule, or to express their approbation with an air of self-sufficiency. It is madness to think of satisfying all the senseless demands that may be made upon you. To no purpose will you alledge, that possibly you may be mistaken.—If you are so unfortunate as to fall into a single error, you will be hooted without mercy, as if you had advanced a claim to infallibility.

A profound and rational study of physiognomy is then a matter of extreme difficulty! Yes, my dear reader, it is much greater than is generally imagined. I know well at what an expence it must be cultivated; I know likewise that, after all my efforts, my progress in it has been very small. Whoever seriously applies to the search of truth; whoever lays to heart the good of humanity, and believes himself capable of promoting it by the aid of our science, will not lightly, and without much self-examination, devote himself to this branch of study. To discourage those who bring not to it the tact, the capacity, and the leisure, which it demands; to

assist and encourage those whose call is clear and decided—this is the two fold object I propose to myself. In this view I have given a faithful account of the observations which I have made; I have pointed out, without self-sufficiency, and without affectation, the road which conducted me to them.

I feel, more sensibly than any one, the imperfection and insufficiency of the precepts which I have just laid down. Nevertheless, follow them in the same spirit which dictated them, and I am convinced you will discover, both in nature and the phyfionomy of man, wonders and mysteries which will amply reward your labours.

I am likewise persuaded, that the greater progress you make, the more indulgent and circumspect you will learn to be. You will be, by turns, confident and timid; but the more knowledge you acquire, the more reserved you will become in pronouncing judgment.

LECTURE XXXII.

UNCONNECTED REMARKS.

I HAVE hitherto endeavoured to collect materials, and to exercise, by examples, the physiognomical tact of those who will take the trouble to reflect. In this view, I have passed by in silence the greatest part of the *objections* commonly offered, satisfied with refuting them by facts.

The case of objections against the physiognomy is frequently similar to those disputes which are started respecting the legitimacy and moral end of certain actions in life. There is nothing easier than to attack these by puzzling sophisms. But the truly good man, who does not stand still to give dissertations on virtue, listens to the captious arguments which are thrown out against him, modestly gives his opinion of them, is silent when he sees it rejected, loses temper, or smiles, and then goes and puts in practice the duties, the utility, or possibility of which had been called in question—and in the end the cavillers are constrained to admit, 'that this man was in the right, and acted wisely.'

A great number of persons will pass whole days in declaiming
against

against physiognomy, and in devising, against this science, objections which it is frequently difficult immediately to overthrow. The physiognomist, meanwhile, listens in silence, smiles at the jokers, then goes and selects from the crowd, a man whose merit had been overlooked; embraces him and calls him Brother--and this discovery procures him a satisfaction, which all the sophisms in the world cannot discompose; a joy as pure and unchangeable, as the delicious sentiment which flows from the performance of a good action.

'There can be no such thing,' I shall be told, 'as a general physiognomy, seeing every individual feels, in his own way, sympathy or antipathy for the forms which surround him. Objects produce on every one of us a particular impression, after which we act. It is frequently the exterior which decides respecting friendship, love, hatred; and this exterior is ever found wonderfully in harmony with the interior.' I am by no means disposed to call in question the truth of this proposition; but it does not at all affect this other truth: 'That certain faculties and certain instincts may be determined in an abstract manner by external signs.'

I should be tempted to call the Physiognomical Sentiment 'a lively interest which I take in visible objects--an interest which leads me to know, if not wholly, at least in a great part, the relation which subsists between the existence of one individual and that of another; between its existence and my own.'

But this sentiment which disposes us to the study of this science, is sometimes an obstacle in the way of progress. If, on the one hand, beauty attracts, and ugliness repels us--on the other, the desire which allures to the former, and the aversion which the second excites, prevent us from considering both the one and the other with the attention and impartiality which are necessary to the thorough knowledge of them.

But is it necessary, after all, to know the whole thoroughly? It appears to me that every one is a physiognomist to a certain point; that every one has the physiognomical tact to such a degree as to be strictly sufficient for him.

I am

I am abundantly sensible that exterior objects affect me very differently now from what they did when I was young; it is very possible, however, that this change may not be an effect of the progress of my knowledge. The relation of things, perhaps, alone may have changed.

Physiognomy is a poetic feeling, which perceives cause in effects. Most men appreciate a poem as they do a picture: in both they look for beauties, resemblances, or caricaturas.

The decisions which have been, or still may be, pronounced on my Essays, will be productive of innumerable writings on the science of physiognomics. The motto of Bayard, 'Sans peur et Sans reproche'—Without fear without reproach—does not better accord with the beautiful physiognomy of that gallant Knight, than the criticisms of our young literary doctors agree with their learned mien and starched air.

Were I permitted to ask a favour, it would be, that my work might not yet become the subject of conversation in the view of either praise or censure; and that time may be allowed me to resolve by induction difficulties which will appear insurmountable.

I risk nothing in the mean time, when I assert, that of all the objections which have reached me, there is not a single one but may easily be removed by distinguishing between the *solid* parts and the *soft*—between the dispositions and the employment of the faculties.

Every thing in man is, if I may use the expressions, label and contents, branches and root, disposition and employment, flesh and bone.

Unfold this idea, pursue it as far as you can, and it will give you the key to the whole physiognomy.

On the supposition even, that all I have produced in this Volume.

lume is nothing more than a representation of certain real personages, nothing more than a gallery of physiognomies and characters; on the supposition, that I have not pointed out and demonstrated, in any respect, the harmony which exists between the exterior and the interior—I should not be disposed, however, to believe that I have undertaken a fruitless labour.

END OF THE SECOND VOLUME.